漫画人

Japanese Comics & More !!

MANGAJIN

Vol. 1, No. 4

$4.50

CONTENTS

Vol.1, No. 4
October 1990

漫画人
MANGAJIN

WARNING!

4 **Politeness Levels** Using Japanese in the real world without some awareness of "politeness" levels may be hazardous to your reputation!
5 **Pronunciation Guide** (and apology from the translators)

FEATURES

14 **Ladies' Manga** Yesterday's *shōjo manga* readers are grown women now and read "Ladies'Manga."

DEPARTMENTS

6 **Letters** Carl Kay tells us more about CD-ROM and dictionaries; Karen Sandness offers insight and suggestions to a frustrated student of Japanese.
7 **Classified Ads** Free classified ads for individuals!
8 **Basic Japanese** ***Feminine Speech:*** Some specific examples of the distinctive speech of Japanese women – with illustrations from manga, of course.
87 **Vocabulary Summary** Words appearing in this issue of MANGAJIN
88 **Coming Up** In the next issue of MANGAJIN

MANGA

20 ***OL Shinka-ron,*** *by Akizuki Risu* The Evolution of the "Office Lady"
24 ***Pocket Story,*** *by Mori Masayuki* A young woman becomes accustomed to life in the city.
33 ***Obatarian,*** *by Hotta Katsuhiko* Who says Japanese women are not assertive?
38 ***Dai-Tōkyō Binbō Seikatsu Manyuaru,*** *by Maekawa Tsukasa* Kōsuke gets taken for a ride by Hiroko.
50 ***Top wa Ore da!!,*** *by Torii Kazuyoshi* Some very realistic Japanese language here, with an interesting combination of feminine and business/polite speech. You might even learn a little about sales too!

ABOUT BOOKS

82 **Womansword,** *by Kittredge Cherry*

Subscription Information
on page 88

漫画人
MANGAJIN

Editor & Publisher
Vaughan P. Simmons

Advising & Contributing Editors
Karen Sandness
Wayne Lammers
Maki Murahashi
Peter Goodman

Associate Editor
Ninian Haley

Production Consultants
Rita Furman
Tony Gonzales

Art & Graphics
Kazuko Ashizawa
Anthony Owsley

Business Manager
Evan Bennett

Subscription Manager
Kim Trevino
404-634-3874

MANGAJIN is published 10 times a year, monthly except January and July.
Subscriptions: $30/year in U.S.
¥9,000 in Japan
Single copies: $4.50 in U.S.
¥1,030 in Japan

Address all correspondence to:
MANGAJIN
P.O. Box 49543
Atlanta, Ga. 30359

Agent in Japan:
Sekai Shuppan Kenkyu Centre
Tokyo, Tel. 03-479-4434

Editor's Note

There's more to life than business, and we promise that after this issue we'll get away from business-related manga for a while. We knew there were a lot of students out there who needed to learn Japanese for business reasons, so we wanted to give them a boost first, but in the next issues we'll be using more of a variety of manga. Next year we plan to use some of the titles that are already popular in the US, such as *Lum (Urusei Yatsura), Dr. Slump, Kamui-den*, and maybe even a children's manga, like *Doraemon*. We also want to do a Tezuka classic at some point. We do listen to the readers, so let us know what you want to see.

Mangajin has been launched in Japan to a very receptive audience. In addition to the people studying Japanese, it seems that Japanese people are reading Mangajin to help in their study of English. Having a bi-cultural readership could make for some interesting exchanges.

At any rate, things have been moving pretty quickly around here. In order to maintain (or hopefully improve) the quality of Mangajin we've had to give up trying to stick with our original publishing schedule. Realistically, through the end of 1990, Mangajin will be printed and mailed in the middle of the designated month, and should reach the subscribers (and bookstores) by the later part of the month. Since we don't publish a January issue, we should be able to "catch up" in 1991.

We are happy to announce that as of October, Ninian Haley has joined us as an associate editor, and Evan Bennett is our new business manager. We should also introduce our loyal and devoted subscription manager, Kim Trevino.

We've heard from people who wondered how a small, specialized publication like Mangajin could survive. Overworking and underpaying employees is the answer. Of course, the Japanese publishers have been very cooperative, too. And we never forget the readers.

Thank you for your continued support.

Vaughan P. Simmons

Copyright © 1990 by MANGAJIN, Inc. All rights reserved.
•*OL Shinka-ron,* by Akizuki Risu first published in Japan in 1989 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha, Ltd. • *Pocket Story,* by Mori Masayuki first published in Japan in 1987 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha Ltd. • *Toppu wa Ore Da!!,* by Torii Kazuyoshi first published in Japan in 1989 by Shōgakukan, Tōkyō. Publication in MANGAJIN arranged through Viz Communications and Shōgakukan. • *Obatarian,* by Hotta Katsuhiko first published in Japan in 1989 by Take Shobo, Tōkyō. Publication in Mangajin arranged through Take Shobo. • *Dai-Tōkyō Binbō Seikatsu Manyuaru,* by Maekawa Tsukasa, first published in Japan in 1988 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha.

From the Masters of Japanese Cinema...

Masahiro Shinoda's

Gonza the Spearman

1986 126 minutes Color

Shohei Imamura's

Eijanaika

1981 151 minutes Color

Both films in Japanese with English subtitles

"A SUPERB-LOOKING PERIOD PIECE CHARGED WITH FEVERED EROTICISM AND BLACK HUMOR."
"A FLAWLESS WORK...MARKS THE HEIGHT OF SHINODA'S CAREER."
GONZA THE SPEARMAN
A Shochiku Film
DIRECTED BY Masahiro Shinoda FROM JAPAN
Eijanaika
A Shochiku Film
DIRECTED BY Shohei Imamura FROM JAPAN

KINO ON VIDEO

333 West 39th Street
New York, NY 10018
(212) 629-6880

79.95 EACH
+ 3.00 S&H

Introducing

Smart Characters™

for Students

The first Asian language word processor specifically designed for both native speakers and language students.

Finally, you can read your own writing! Smart Characters saves, displays, and prints with each character it's pronunciation as *furigana*, as well as optional notes or translations. *Romaji* and *pinying* are automatically displayed on the screen.

The built-in vocabulary tutor develops instant recall. Memorize words, phrases, and their meanings rapidly, effectively, and painlessly. Create vocabulary lessons by extracting pronunciations and notes from existing text, or use the sample lessons which now include the vocabulary from Mangajin, available each month. The forward and reverse vocabulary drills are also useful for English study.

Smart Characters works with other Japanese and Chinese word processors, optionally including portables and others with proprietary formats.

The entire user's manual is on line to provide context sensitive help. English or foreign language help screens and menus may be created or modified *by the user.*.

Includes features not typically found in Asian language word processors. Keyboard macros and personalized online user dictionaries insert any phrase with just one or a few keystrokes. The reverse dictionary accelerates reading text from other sources by looking up and adding *furigana.* Multiple buffers ease working on or between different documents. Optional dictionaries may be installed and instantly accessed to help you remember a forgotten word or phrase. The optional radical and stroke dictionary makes a particularly handy *rapid reading tool* for books or newspapers.

Apropos Smart Characters works on any PC compatible with a graphics card and 256k of memory, and is available for $ 79.95. A demonstration diskette is available for only $10.00. For more information, call the Customer Service hotline at (617) 648-2041.

Apropos, Incorporated, 8 Belknap Street, Arlington, Massachusetts 02174

WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*n*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

More About Dictionaries

I would like a little more information about some of the points in Carl Kay's article "Dictionaries & The Art of Japanese-English Translation" (Vol.1, No.2).
1) Can you tell me more about the CD-ROM technology mentioned—what is it? With what is it compatible?
2) Are there any English-Japanese dictionaries constructed for the English-speaking person? I'm looking for a smaller, affordable E-J dictionary which gives readings in furigana.

Mangajin is a great idea. I hope you will stick by your title and continue to provide comics. I also hope you will include articles about the world of Japanese comics and its cartoonists.

GWENDOLYNNE BARR

(We asked Carl Kay to tell us more.)

CD-ROM is basically a technology for storing large amounts of data and accessing it quickly. This makes it ideal for applications like dictionaries. CD-ROM players can be plugged into a computer, somewhat like a hard disk drive, but there is not much software available now, and the hardware is fairly expensive. CD-ROM was the technology used in the NeXT computers.

CD-ROM is already being used in Japan for applications like on-line dictionaries which allow the user to quickly access a dictionary and look up a word, potentially saving a lot of time. I believe the 250,000-word *InterPress Dictionary of Science and Engineering* mentioned in the article is available in Japan on a CD-ROM for NEC 9800s. For European languages there is a technology which allows you to highlight a word, enter a command, and see the definitions in a window. Because of the problems in getting the Japanese characters to run on the computer system that's being used, and because of the general lack of attention to Japanese in general compared to European languages, that kind of technology has not been developed much in the US.

Concerning point 2), in our office we use the *Kenkyusha E-J* and the *Shogakukan-Random House E-J*, but neither of these gives furigana for the definitions. Off-hand I don't know of any E-J dictionaries which give furigana readings.

(Editor's note: Neither do we! If you need a good excuse to go browse bookstores, you now have one.

We do intend to provide more comics. In fact, even the feature story in this issue is about one aspect of the world of Japanese comics.)

More Advice to *Komatta*

(Karen Sandness, one of our advising editors, offers advice and suggestions to a troubled reader who wrote to us last month.)

Dear Komatta,

I can certainly sympathize with your complaint in the Q & A column of the September issue about the unwillingness of your Japanese colleagues to speak Japanese with you, but I have been on the other side, so to speak, as an American in Japan who disliked practicing English with the Japanese people.

Your letter suggests that you are still a relative beginner in the study of Japanese, since the kind of instruction available to people who are employed full-time progresses fairly slowly and rarely takes the student past the second-year level. I would guess that although you are past the *konnichi wa* stage, which most Japanese seem to think of as cute, you still can't sustain a conversation for very long, and there are significant gaps in your vocabulary and usage.

When I was a student in Japan in the 1970's, I was often accosted by people who wanted to "practice English," by which they meant that they wanted to recite sentences at me. Talking to these people was a real chore, since my Japanese even then was better than their English, and their insistence on speaking English actually impeded communication. If you insist on struggling through Japanese sentences in communicating important information to your colleagues who speak English well, or worse yet, if you keep using out-of-context phrases like *tsukue no ue ni empitsu ga arimasu*, they will soon come to regard you as *urusai*. After all, they are business executives, not language teachers.

Even if you do not indulge in these annoying habits, you will always face the task, as every non-native speaker of Japanese does, of establishing credibility. It is only in the past five to ten years that the study of Japanese has become widespread in Western countries, and Tokyo is still full of *gaijin* who have lived in Roppongi or Azabu for years or even decades without progressing much past the *konnichi wa* stage. Even among Americans who study Japanese in this country, more than half quit after the first year, which means that Japanese employers in America see an awful lot of business graduates whose language skills are barely adequate for survival as tourists in Japan. If you want to be taken seriously, you must prove that you are not one of those *mikka bōzu* ("three day monks") and that you are willing to spend the years necessary to achieve fluency.

As an employed person you might feel that you are in a

Catch-22 situation – your Japanese colleagues won't want to speak Japanese with you unless your conversational skills improve, but it's difficult to improve without practice. The ideal solution would be for you to take a year off from your job and go attend a good language school in Japan, since that sort of experience is essential if you want to develop a natural-sounding style of speech and breadth of expression. If there is no chance your company would approve such a sabbatical, you might try to prove your sincere interest by joining forces with other employees who are studying Japanese and ask your company's help in setting up a Japanese conversation circle. After all, Japanese companies in Japan provide English conversation circles for their employees, usually going so far as to hire a native speaker to lead the group. Be sure however, that you and your fellow learners are not *mikka bōzu* when it comes to attending sessions.

Even if you find it impossible to work on your speaking skills in the work environment, you have an excellent opportunity to work on your listening skills. A good listener can pick up a great deal of vocabulary as well as observing the sociolinguistic aspects of overheard conversations: Who is polite to whom? Which set of phrases are used in which situations? How does the intonation differ from the comparable English intonation?

If you live in or near a large city, chances are that there is at least one Japanese store that rents video tapes of Japanese network television. The soap operas and detective dramas are useful for studying everyday language, as is the cartoon series *Sazae-san*. You should attend showings of Japanese feature films as often as possible, although the popular Samurai films are of limited value unless you want to learn to talk like a warrior of the sixteenth century.

(continued page 81)

MANGAJIN • Classifieds

Classified ads are free for individuals and non-profit groups (up to 30 words — over that $1 per word). Commercial ads are $1 per word, or $40/inch for display ads (2 1/4" width, camera ready).
Categories: • Pen Pals • Notices & Events • Books & Publications • Computers & Software • Job Seekers • Employment • Travel • Miscellaneous
Send to: Mangajin Classifieds, P.O. Box 10443, Atlanta, GA 30319
(Mangajin reserves the right to edit or reject any classified advertisement.)

Japanese Language Instruction
Hiragana/Katakana/Kanji
Pronunciation, animated strokes, noun-verb-adjective reading exercises, quizzes, search options!
Requires a Macintosh and HyperCard.
Cost: $45 Kana; $65 Kanji
日本語
ANONAE SOFTWARE, PO Box 7629
Berkeley, CA 94707
(415) 527-8006

MacKANJI™ 6.0.5
$99.95 Japanese Mac System
miniWRITER word processing DA
double byte communications, 5 disk set
第二水準漢字表 (Radical Input),
6800 Kanji, ASL Edit, 区点コード表
2.0 (Greek, Russian, symbols input),
Japanese Dictionary, Kanji Font Editor
For any Macintosh + hard disk.
NTX-J Font Supplement $25.
LaserKorean $119.95 MacChinese $99.95
Linguist's Software PO Box 580
Edmonds, WA 98020
tel (206) 775-1130 fax (206)771-5911

Wanted: Original language VHS *Gojira* and *kaijū eiga* tapes. Contact Mort Todd, 350 Fifth Avenue, Suite 3304, NYC 10118

N.S.A. new Y.M.D. member would like to meet & chant with Y.W.D. for sincere faith. Call 818-840-8638

Pen Pals

Japanese businessman, 35, would like to exchange language/cultures with female native English speaker, just for fun. 623 Woodward Bl., Pasadena, CA 91107

Books & Publications

Interested in back issues of 無線と実験 and ラジオ技術. C. Tsang, PO Box 218-30-226, Yorktown Heights, NY 10598

Authors of Japanese Character Dictionary seek co-authors to prepare French, Spanish, and other language editions on a royalty-sharing basis. Contact Mark Spahn (Tel. 716-675-7609), 338 Reserve Rd., West Seneca, NY 14224

Quality foreign books for adults and children. Call today for a free catalog. 404-233-4042, World of Reading, P.O. Box 13092, Atlanta, GA 30324

Job Seekers

Job Wanted: A bilingual Japanese with an M.A. in TESOL, trained and experienced in teaching ESL and Japanese. 212-932-0209

Miscellaneous

Crying Freeman 2 VHS sealed prerecord to buy/sell/trade for LD or tape of *Robot Carnival* or *Crying Freeman 3*. Woody Compton, 1325 Sharon Rd., Tallahassee, FL 32303

Travel

Japan Travel Service offers discount air fares to Japan and the world. 404-897-1781 or 1-800-822-3336

Lesson 4 • Feminine Speech

Some of the differences between masculine and feminine Japanese are matters of degree, such as the extent of use of "polite" speech forms, but some Japanese words are by their very nature masculine or feminine. It's good for students of Japanese to know something about feminine speech because:

1) *It sounds very unnatural, even ludicrous, for a man to use feminine speech. It could also be taken as an indication that he was not a "serious" student, but was just picking up Japanese from a Japanese girlfriend.*
2) *A western woman would not sound completely natural speaking Japanese if she avoided feminine speech altogether. This might be more noticeable in informal situations, but even in formal or business situations there is room for feminine language (check out our Feature Manga!).*
3) *It's enjoyable.*

Some Specific Points

Women speak in a higher register and use more inflection in their speech. This is obviously not unique to Japanese. Perhaps this similarity to English inflection is why beginning students seem to find the speech of Japanese women easier to understand than that of men. To western ears, Japanese men tend to speak in more of a monotone, which can be difficult to understand.

Women use more polite speech in more situations. This is not simply out of deference to men, since even women talking with women tend to use feminine (sometimes "more polite") speech. One example is the use of the sometimes honorific, sometimes just "nice/polite" prefix *o-*. Although it's not the common practice, a woman could refer to a meat dish as *o-niku*, (and perhaps avoid some of the "flesh" connotations of *niku* = "meat"). It's not inconceivable that a man would say *o-niku* in a very formal situation, or perhaps to a child, but a woman would be much more likely to use this word. The same could be said for *o-sakana* ("fish"). Words like *o-sushi* and *o-soba* still have something of a feminine touch, but we're getting closer to neutral ground. *O-cha* and *o-furo* are words that generally get the honorific prefix from both men and women.

Women use words which are considered intrinsically feminine. For example:

- *wa* (as an ending) – even this most distinctive of all feminine words is sometimes used by men in Kansai dialect. It's hard to imagine a man, however, using the variations *wa yo*, and *wa ne*. [Examples 1-3]
- the ending *na no* [Example 1], and perhaps to a somewhat lesser extent, *no yo*. [Example 4]
- *no* (as an ending) – this is more a matter of degree in informal speech, but using *no* after PL3 *-masu/desu* speech has a decidedly feminine touch. [Example 4]

Specific Points (continued)

- *kashira* – used by women to mean "I wonder. . ." [Example 5]
- *ara* – an expression of surprise which is occasionally used by some males, but has a decidedly feminine tone. [Example 7]
- *mā* – this word can be used in a number of ways, some of which are neutral. The combination *ara mā*, however, has a very feminine touch.
- *atashi* – this softer version of *watashi* ("I/me") is used by women. An even more extreme version is *atai*, which has a little-girl-like quality.
- *chōdai*, as an informal substitute for *kudasai*, this has a feminine touch, although it's not so uncommon for a man to use this word (which, unlike *kudasai*, is actually a noun, although idiomatically used as a verb).

In order to be "cute" and perhaps unthreatening, many Japanese girls elongate certain vowel sounds in a style commonly associated with young announcers/commentators (especially females) on radio and television. [Examples 8-9]

Example 1: Two young OLs

Just between us girls: these two frames could be considered typical informal feminine Japanese.

© Akizuki Risu/ *"OL Shinkaron"*

1st OL: *Ashita tomodachi no kekkon-shiki na no.*
"Tomorrow is my friend's wedding ceremony." (PL2)
2nd OL: *Hē*
(tone is like"Is that so/you don't say")

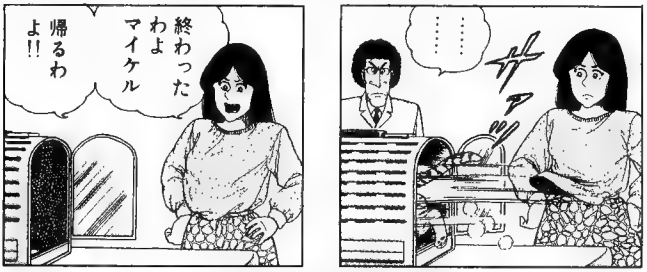
- a male might say . . .*kekkon-shiki nan da.*
- because of the informal tone, ending with *na no* would be PL2.

1st OL: *Nanda kanda o-kane ga kakaru desho.*
"It takes money for this and that." (PL3-2)
Getsumatsu na no ni, ya n natchau wā.
"Just at the end of the month, what a bummer." (PL2)

- shortening *deshō* to *desho* is not necessarily feminine – but a male would probably use *darō* in this situation.
- *na no ni* here simply means "even though it's. . ." This is not feminine speech.
- *ya n natchau* is a colloquial form of the expression *iya ni naru*. Literally, *iya* = "disagreeable/unpleasant" and *naru* = "become," so *iya ni naru* means "become unpleasant." *Natchau* is an emphatic version of the verb *naru*.

Example 2: Feminine but firm

This woman is mildly annoyed because her cat, Michael, has not been very cooperative with the vet. She is telling him in a firm tone (note the hands on the hips) that it's over and they are going home. He obliges by scurrying into the carrying case.



© Kobayashi Makoto / *"What's Michael"*

Owatta wa yo, Maikeru
"It's over, Michael." (PL2)
Kaeru wa yo!!
"We're going home!!"

Sā!
(a quick, sudden effect, as in *satto kago ni hairu. . .*
"Rush into the cage. . ."

Example 3: Still a lady

She was about to feed her cats when the phone rang. Now they are starting to bug her, meowing and pawing at her feet. She's losing her temper, but is still using feminine speech forms. When a woman becomes extremely angry and uses masculine speech, the effect is dramatic.

Urusai wa ne.
"Shut up!" (PL2)
Shizuka ni shite-te yo, mo!!
"Be quiet already!!" (PL2)

- *urusai* is an adjective meaning "noisy/ bothersome." A man might say *urusai nā/zo* in this kind of situation.
- *shizuka* can mean "quiet," or "still."
- *shizuka ni shite-(i)te* is a form of *shizuka ni suru* = "be quiet." *Shizuka ni shite-te kudasai* would be more"polite," but if you're talking to your cats, to a close friend or family member, or to a subordinate, you can get away with substituting *yo* for *kudasai.*
- implied after *mō* is something like *mō, iya ni natchau* (see Example 1).

© Kobayashi Makoto / *"What's Michael"*

Example 4: A slightly elegant touch

The woman being interviewed is a popular "beautiful actress" *(bijin joyū)* who lives in an elegant house and generally has a refined, feminine air. Her pet, however, is Catherine, sometimes known as Nyazilla *(Nyajira)*.

© Kobayashi Makoto / *"What's Michael"*

Actress: *Jitsu wa ne, Katorīnu wa odoru n desu no yo!*
"Actually, Catherine dances!" (PL3)
Interviewer: *E!? Honto desu ka.*
"Does she really?" (PL3)

- it's the *no* after *desu* (PL3) that makes this sound very soft and feminine. The *no* also softens the abruptness of the emphatic *yo* ending.

Example 5: Does she read his mind?

Not exactly an "item," but not completely platonic, these two are Hiroko and Kōsuke from *Dai-Tokyo Binbo Seikatsu Manyuaru.*

(thinking)
Kōsuke: *Yaki-imo-ya tte natsu no aida, nani shite-ru no ka na. . .?*
"I wonder what *yaki-imo* vendors do during the summer." (PL2)

- *yaki-imo* is a roast sweet potato sold by street vendors during the cold and cool months of the year. The ending *ya* indicates a person (or a shop) engaged in a particular trade.
- *tte* has the same function as *wa*, or you can think of it as a very contracted form of *to iu no wa*.

© Maekawa Tsukasa / *"Dai-Tōkyō Binbō Seikatsu Manyuaru"*

Hiroko: *Yaki-imo-ya-san te natsu ni naru to nani shite-ru no kashira.*
"I wonder what yaki-imo vendors do when it turns to summer." (PL2)
Kōsuke: *E!? un. . . sō da ne. . .*
"Huh!? uhm. . . well let's see. . ." (PL2)

- she has added *-san* to *yaki-imo-ya*.
- as this example illustrates, *kashira* is the feminine equivalent of *ka nāIka na*. Females sometimes use *ka nāIka na* when talking to themselves or to close friends, and it's not unheard of for a man to use *kashira*, although this is not going to give a very macho image.

Example 6: Thinking in masculine speech

Hiroko bought a wind-bell (*fūrin*) for *Kōsuke's* room, but discovers that he already has one. She is alone in this scene, and the bubbles from the balloon show she is thinking. If someone else were present, she might speak the same line, as if thinking aloud.

Atta no ka. . .
"So he had one. . ." (PL2)

- *Atta* is the plain/abrupt past form of the verb *aru* = "there is (for inanimate objects)." So, in a literal sense she is saying "There was one. . ."

© Maekawa Tsukasa /
"Dai-Tōkyō Binbō Seikatsu Manyuaru"

Example 7: A feminine expression of "surprise"

Dressing up for a wedding, Kōsuke shows Hiroko his father's custom-tailored, cashmere coat, which has been passed on to him. Kōsuke seems to think highly of the coat, but checks the "fashion" aspect with Hiroko.

© Maekawa Tsukasa /
"Dai-Tōkyō Binbō Seikatsu Manyuaru"

Kōsuke: *Furukusai ka na?*
"I wonder if it's (too) old-fashioned?" (PL2)
Hiroko: *Ara, kaette shinsen yo!*
"Oh, to the contrary, it actually looks fresh!" (PL2)

- if he were thinking to himself, he would probably use the same "words."
- this use of *ara* is like a feigned surprise.
- *kaette* means "contrary to what one might think or expect. . ."

Examples 8&9: TV Announcerette "cute"

We don't know where it first started, but this style of elongating certain vowel sounds in a somewhat child-like manner is associated with a type of (usually) female TV "talent." These "announcerettes" seem to be appreciated more for their cute and entertaining qualities than for their intellect.

© Kobayashi Makoto / *"What's Michael"*

Hāi. Koko wa Neko no Wakusei dēsu.
"Hello! This is the Planet of the Cats." (PL3)

- the program started with a studio announcer, and now she is taking over on location, thus the *hai*.
- the movie "Planet of the Apes" was called *Saru no Wakusei* in Japan. This is a parody featured in *What's Michael*.

© Kobayashi Makoto / *"What's Michael"*

Wā, kāwaii-n
"Ooh, they're so cuuute!! (PL2)

- In this scene, she is looking at some very cute cats.
- *Wā* used this way at the beginning is not necessarily feminine speech. It's almost like "Wow!" – an expression of surprise or amazement used by men and women.
- the *ka* in *kāwaii* has been elongated to stress the word, like "so cuuute!"
- the *n* at the end of *kawaii-n* is not really pronounced. It indicates that the sound is drawn out and ended with a kind of nasal, almost whining tone

Final note

Our examples came from *OL Shinkaron* (drawn by a woman, Aoki Kimuko), from *What's Michael* (drawn by a man, Kobayashi Makoto), and from *Dai-Tōkyō Binbō Seikatsu Manyuaru* (drawn by a man, Maekawa Tsukasa). Although these manga all first appeared in magazines which are primarily targeted at men, the *tankōbon* (collections in book form) are popular with women as well (especially *What's Michael*) .

LADIES' MANGA

Women who grew up reading shōjo ("little girl") manga now read grown-up "ladies' manga."

by **Trish Ledoux**

It's not surprising that in Japan, the land of manga, there are comics especially for young girls. *Shōjo manga* ("little girl comics") are the same size as boy's comics (large), but they use bright pastel colors and have names like *Flowers and Dreams (Hana to Yume)*, *Bonita* (in katakana), and *Viva Princess* (in katakana). The covers typically feature dewy-eyed young girls who look as if they were pleading to be the reader's best friend.

The target age group for *shōjo manga* is generally considered to be six to fifteen. Stories tend to center around school, family, and friends. If a love interest is present, he's often a cute older boy at school who doesn't (at least initially) have the time of day for the heroine (who is of course impeccably dressed in the latest fashions).

In addition to the new and continuing stories in each bi-weekly or monthly issue, girls' comics also have features such as *kanpeki oshare adobaisu* ("perfect fashion advice") sections and frequent prize giveaways as incentives to secure the loyalties of the reader. Monthlies aimed at younger girls, such as Shueisha's top-selling *Ribon*, regularly include inserts such as stickers, postcards, and bookmarks.

According to the Japanese comic/animation trade journal *Comic Box*, of 262 manga titles published in July 1988, 37 were *shōjo manga.* (The complete breakdown by categories is shown on the facing page.)

Manga for Little Girls

© Igarashi Yumiko and Mizuki Kyoko / *"Candy Candy"* È

Candy: *Ansoni* (**"Anthony"**)
Anthony: *Harō Kyandi* (**"Hello Candy"**)

The names are foreign, the setting is America, but the dialog is in Japanese. In this scene he's saying *harō* ("hello"), somewhat like a Japanese character in an American movies might speak English but use *Hai* instead of "Yes." From ***Candy Candy,*** by Igarashi Yumiko and Mizuki Kyōko.

By target audience, here is a breakdown of the 262 manga titles published between July 1 and July 31, 1988.

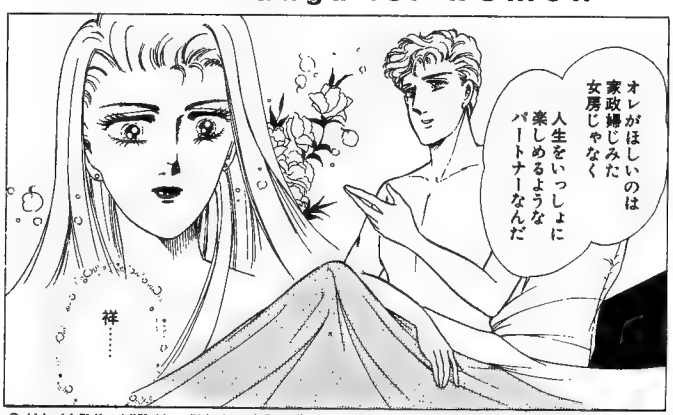
Seinen (young adults)	59
Ladies (adult women)	40
Shōjo (young girls)	37
Shōnen (young boys)	32
"Gag" (comedy)	17
Young men	16
"Lolita"/Erotic	15
Mah Jongg	11
Gakunen (children—girls)	09
Animation	08
Gakunen (children—boys)	07
Horror	06
Special interest	05

—*Comic Box*

It may be a surprise to learn that there are also comics for women. "Ladies' comics" as they are generally called (actually "Lady's Comic" appears in English on the covers of several of these publications) began to appear in their present form in the 1980's. By 1988, when the *Comic Box* survey was taken, ladies' comics outnumbered *shōjo manga*. Publishers found that, just as is the case with men, women raised on comics want their own comic magazines.

Miyako Matsuda Graham, a Japanese manga professional now living in San Francisco, is such a woman. Miyako comments "My generation grew up with manga and as we became adults, we wanted something more serious—something with an adult atmosphere. We wanted the stories to take place in Japan, and we wanted them to deal with our favorite subject—sexuality. In the late 1970's there appeared

Manga for Women



© Akizuki Shiho / *"Kekkon Shitakunai Onna"*

The names are Japanese, the setting is Japan, but the characters look suspiciously like grown-up *shōjo manga* characters. This is a scene from the popular series *Kekkon Shitakunai Onna* ("The Woman Who Doesn't want to Marry"), by Akizuki Shiho. Partial nudity and lovemaking scenes are common, but the style is very much flowers and frills.

Shō: *Ore ga hoshii no wa kaseifu-jimita nyōbo ja naku, jinsei o issho ni tanoshimeru yō na pātonā nan da.*
"What I want is not a wife who's like a maid, but a partner I can enjoy life with." (PL2)
Masumi: *Shō . . .*

what were called 'fashion pornography' manga. These were somewhat like the soft-porn films of the 70's—like *Last Tango in Paris*. These were financial failures, but they seemed to pave the way for what happened in the 80's."

Ladies' comics are very similar in content to soap operas. The topics include love affairs, extramarital affairs, divorce, working women's issues (advancement, whether to take time off to have a baby, etc.), abortion, and even prostitution, as well as more mundane issues such as getting along with one's mother-in-law or aging. Homosexuality is not uncommon, although it's usually subdued or simply implied (there are artists and publications which cater especially to that market).

Letters to the Editor columns are extremely popular in ladies' comics. The letters, however, are not usually about comics, but about the reader's problems with boyfriends, marriage, money, or health—something like "Dear Abby." Publishers sometimes offer cash or gifts to encourage the readers to write.

Ladies comics also generally contain several full-page ads from dating agencies. Unlike the traditional matchmakers, these agencies use questionnaires and computers to find the ideal mate.

On the Cover

The artists' names are featured more prominently than the titles of the stories, reflecting the celebrity status of cartoonists. *Lady's Comic You* is published by Shueisha.

Here's a list of the artists' names and story titles.

1) Fukami Jun — *Koi Yūgi* / "Love Game"
2) Kazama Hiroko — *Musukari o Daite* / "Holding Musukari"
3) Amane Kazumi — *Kannazuki* / (ancient word for "October")
4) Ōtani Hiroko — *Umi ga Areba Ii* / "The Sea is Enough"
5) Tsugumo Mutsumi — *Kaze no Rondo* / "Rondo of the Wind"
6) Ōta Sayori — *Ryōko-san no Fūfu no Riyū* / "Ryōko's Reason for Marriage"
7) Morimoto Kozueko — *Watashi ga Mama yo* / "I'm a Mama"

It's not all romance

Sample frames from *Watashi ga Mama yo* ("I'm a Mama!") by Morimoto Kozueko, appearing in *Lady's Comic You* (Shueisha).

The little girls in frame 2 are not this woman's nieces, they are just neighbor-hood children. As these frames illustrate, *obachan/obasan* is more of a generic term for a grown woman, or a woman old enough to have a child.

© Morimoto Kozueko / *"Watashi ga Mama yo"*

① **Narration:** *Nijūroku-sai. Toshi yori wakaku mirare, nan to ka "o-nēchan" de tōtte-ita no ni . . .*
"Age 26. Even though I look younger than my age, and had somehow passed for "*o-nēchan*" (big sister) . . ."
Background: *Obachan*
(literally "aunt," but used to address adult women.

② **Narration:** *Akanbo ga dekiru to, tonikaku subete no gaki ni "obachan" to yobaremasu.*
"When you have a baby, you're called "obachan," at least by all the kids." (PL3)
1st Child: *Obachān, Tamako-chan waratta.*
"Obachan, Tamako laughed." (PL2)
Mama: *Aa, sō?*
"Oh really?" (PL2)
2nd Child: *Obachān, Tama-chan ni ame agete ii?*
"Obachan, can I give Tamako some candy?" (PL2)
Mama: *E, mada dame yo.*
"Uh, not yet."

③ **Narration:** *Sore mo mā, sono uchi ni narete shimatte, akirame mo tsukimasu ga . . .*
"Even that, well, you get used to it in time, and you resign yourself . . ." (PL3)
Sound FX: *Gatatan gototon gatatan*
Clickety clackety clickety

Just get a divorce!

© Fukazawa Kasumi / *"Ma ni Au ka mo Shirenai"*

Rather impulsively, this woman tells her lover (a co-worker) that she has left the divorce papers for her husband on the table at home, and asks him to marry her. From *Ma ni Au ka mo Shirenai* ("It Might Be in Time") by Fukazawa Kasumi, appearing in *Lady's Comic Office You.*

① **Him:** *Suki da yo.*
(literally "I like you")

② **Her:** *Ai shite-ru*
"I love you."

③ **Her:** *Atashi rikon suru no.*
"I'm going to get a divorce."

④ **Him:** *E?*
"Huh?"

⑤ **Her:** *Rikon-todoke o tēburu no ue ni oite kita no.*
"I left the divorce papers on the table."

⑥ **Her:** *Kishima-kun, atashi to kekkon shite kureru?*
"Kishima-kun, will you marry me?"

The target age group for ladies' comics is generally eighteen to thirty four, and readers include both housewives and women working outside the home (especially OL's). In fact, Ladies' Comics seem to have a dual appeal—housewives can imagine themselves glamorous executives, and women working outside the home can dream of domestic bliss.

As shown in the example above, divorce is a common theme. While the divorce rate in Japan is still relatively low, there are changes taking place. Increased job/career opportunities for women make divorce seem less frightening than in the past. In the comics at least, women faced with a conflict usually choose jobs over husbands. Perhaps coincidentally, ads for job training correspondence courses

Back to the Classics

© Maki Miyako

Genji: *Sonata no tame ni kōri no karada ni naru no wa itowanu. Motto tsuyoku, tsuyoku watashi no hada e.* **"For you, I would not mind if my body turned to ice. Stronger, stronger to my skin."**

"Snow Woman": *Shujō-sama* **"My lord"**

The artist comments, "In recent years there seems to be some leeway in the interpretation of this Japanese classic. People are willing to consider *Genji Monogatari* in a different light."

This illustration is from Maki Miyako's manga version of *Genji Monogatari,* serialized in *Big Comic for Lady* (Shogakukan).

It's not unusual for manga artists to take liberties with the original story line, and we're not sure about the authenticity of this scene, but Hikaru Genji has just brought this woman in from a snowstorm. He is warming her with his body. She is so cold he feels that his body is freezing, but he tells her here that he doesn't mind.

are also common in ladies' comics.

Recently, *Genji Monogatari*, the 11th-century court novel by Murasaki Shikibu, has been rendered in manga style, first by Yamato Waki and more recently by Maki Miyako. Maki Miyako's version is currently running serially in Shogakukan's *Big Comic for Lady*. Concerning her rendition of the story, Maki comments "Other versions have been done in the *shōjo manga* style, whereas I draw for an older woman—older adults."

Over the years *shōjo manga* have evolved and the innovative *shōjo* techniques have influenced artists in other areas. Now, perhaps ladies' comics will develop, evolve, and have their effect on the world of manga.

T.L.

ないしょ話、その27

OL進化論

オーエル

OL (ō-eru)

The letters OL (pronounced *ō-eru*) stand for "Office Lady." There are many other examples of initials of English words which are used in Japanese, e.g. what used to be the Japanese National Railway is now called JR (*jē-āru*).

Shinka-ron

進化
Shinka
is written with the characters for "advance" and "change," and it means "evolution." *Shinka suru* is a verb meaning "evolve."

論
ron
means "theory," or when attached to another word like this, "theory of . . ."

Evolution of the OL

by **Akizuki Risu**

As a title, *Shinka-ron* (literally "Theory of Evolution") seemed better translated simply as "Evolution." For example, Adam Smith's *The Wealth of Nations* is called *Kokufu-ron* in Japanese—literally "The Theory of the Wealth of Nations."

Most of the stories take place in the same office, and the same regular characters appear, but names are not generally used. The series is drawn by a woman, but appears in Kodansha's *Comic Morning*, generally considered manga for men.

© 1990 Akizuki Risu, All rights reserved
First published in Japan in 1990 by Kodansha Ltd., Tokyo
English translation rights arranged through Kodansha Ltd..

Title: *Purofesshonaru*
The Professional

1

1st Man: *Ocha de mo dō? Dame?*
"How about (having) tea (with me)? No? (PL2)

- *Ocha de mo* gives the feeling of "tea or something." *Ocha de mo . . .* is something of a standard "pick up line."

2

2nd Man: *Denwa bangō oshiete yo. Nē.*
"Tell me your telephone number. Come on." (PL2)

- *oshiete* is from the verb *oshieru* which can mean "teach" or "tell." He is using the *-te* form of the verb alone (without *kudasai* or some other "please" word) to make a request; however, even in this kind of situation it would not be strange for a young man to use *oshiete kudasai, oshiete kuremasen ka* or other PL3 speech. Notice that he is leaning on the desk and appears to be rather self-confident.

3

3rd Man: *A! Suzuki Honami ni nite-ru!!*
"Ah! You look like Suzuki Honami!!" (PL2)
FX: *Po!*
(blushing effect; cf. *potto akaku naru*)

- Suzuki Honami is apparently a play on the name Suzuki Nahomi, a popular model/actress.
- *nite-(i)ru* is from the verb *niru* = "bear a resemblance/be similar."

4

Sign: *Uketsuke Gyōmu \ JITSUMU KŌZA*
Receptionist (Duties) \ PRACTICAL COURSE
Instructor: *Dame*
"That won't do." (PL2)
Student: *Suimasēn.*
"I'm sorry." (PL3)

- *Uketsuke* = "receptionist," and *gyōmu* means "duties/operations."
- *Jitsumu* means "actual/real business practice," as opposed to theory. *Kōza* is a course or lecture.
- *sumimasen* frequently comes out as *suimasen*. Elongating the *-sen* to *sēn* seems natural for a young lady who is trying to sound sincere over her embarassment.

Title: *Miyako Harumi Fukki Kinen Manga*
The Miyako Harumi Comeback Commemorative Manga

- *Miyako Harumi* is a well known Japanese *enka* singer whose popularity peaked in the 1970's. She officially "retired" a few years ago, but has been talking about making a comeback. (In August 1990, a few months after this manga was published, Miyako Harumi was hospitalized for cancer surgery.)
- *Fukki* = "return/comeback/revival"
- *Kinen* = "commemoration/remembrance"

1 2 3

Singing: *Ānatā koishī, kitā nō yādō*
"Longing for you, inn in the north"

- in singing, she elongates the vowel sounds. The actual words are *anata koishī, kita no yado*. The *enka* style of singing uses a very strong and distinctive vibrato in places, hence the wavy lines on some of the elongated tones.
- *koishī* is an adjective used to describe a person, place or thing one longs for, misses, or feels affection for. Strictly speaking, the particle *ga* should be used – *anata ga koishī*.
- *yado* has something of an "old" feeling, so it's well suited for use in songs or poetry. It means "lodging," or "inn." Western-style hotels would not be referred to as *yado* (except as a joke). In this song, the heartbroken woman goes on a trip to the north and sings this song from her lonely room in the *yado*.

4

OL 2: *Honto da. Sugōi – sanpun jasuto*
"It's true. Amaaazing – exactly 3 minutes"
Sound FX: *Pachi pachi*
Clap clap (or a snapping, crackling sound)
OL 1: *Ningen taimā to yonde*
"Call me the human timer" (PL2)
Sound FX: *Peri peri*
(sound of peeling the cover off instant noodles)
Cups: *kappu men*
Cup Noodles

- in colloquial speech, *hontō* is frequently shortened to *honto*
- the *o* in *sugoi* is elongated for emphasis. *Sugoi* can mean "amazing/wonderful/fantastic," or "terrible/horrible."
- *jasuto* is the English word "just." It's used in Japanese to mean "exactly," usually referring to time or length of time, but in Japanese it comes after the time designation.
- *yonde* is from the verb *yobu* = "call/refer to." In this informal style, *kudasai* or *chōdai* ("please") is dropped.
- *men* (or *men-rui*) is the generic word for noodles, including *rāmen, sōmen, soba, etc.*

Title: *Taranakatta*
Not Enough

- *taranakatta* is a somewhat colloquial version of *tarinakatta*, the plain/abrupt past negative of the verb *tariru* = "be sufficient/enough." It's interesting that the kanji for the word "leg/foot" is used to write this verb.

1

Sound FX: *Zā*
(sound of rain pouring down)
OL #1: *Hyā, hidoi ame*
"Ooh, it's pouring." (PL2)

- *Hyā* is a kind of pretend "screaming" sound
- *hidoi* = "terrible/severe/heavy," so she is literally saying "terrible rain."

2

OL #1: *Kutsu bisho bisho*
"My shoes are soaked." (PL2)
OL #2: *Dō shiyō*
"What'll we do?"

- In this scene they are in the locker room changing into their uniforms.
- In this informal speech the particle and verb are often omitted; *kutsu ga bisho bisho desu*.

3

OL #3: *Furu-shinbun kataku marumete tsumetoku to ii yo. Hora.*
"It's good if you wad up old newspaper tightly and stuff it in (your shoes). Look." (PL2)
OL #2: *A, sō suru.*
"Oh, that's what I'll do." (PL2)
OLs #4-5: *A, watashi mo / watashi mo*
"Oh, me too / me too

- *kataku* ("tightly/hard/firmly") is the adverb form of *katai* = "hard/firm."
- *marumete* is the *-te*/continuing form of the verb *marumeru* = literally "make round" → "wad up."
- *tsumetoku* is a contraction of *tsumete oku*. *tsumete* is from the verb *tsumeru* = "stuff/pack into," and *oku* means "put/place," but it adds the meaning "leave the newspaper in the shoes."

4

OL #1: *Anō. . .*
"Uhh. . ."
Kachō: *Mo sukoshi machinasai*
"Wait a little longer." (PL2-3)

- In this colloquial speech the particle *mō* ("more") is shortened to *mo*.
- *machinasai* is a command form of the verb *matsu* = "wait."

都会に働きに出てきて、
ポケットストーリー 21
「秋の水」
作 モリマサユキ
朝、水を飲んだら、
ようやく「ひとり暮らし」にも慣れた9月。……
「アー 秋ダナア！」と思った時に、
いつもより冷たくて

Title: *Poketto Sutōrī 21* — *Aki no Mizu* — *saku • Mori Masayuki*
Pocket Story 21 — **Autumn Water** — **by • Mori Masayuki**

1

Narration: *Tokai ni hataraki ni dete kite,*
Coming to work in the city,

- *hataraki* is from the verb *hataraku* = "work"
- *dete kite* is the *-te* (continuing) form of *dete kuru*, a combination of the verb *deru*, which by itself means "come (or go) out/appear," and *kuru* = "come."

2

Narration: *yōyaku hitori-gurashi ni mo nareta kugatsu.*
(it was) September when I finally became accustomed to living by myself. (PL2)

- *yōyaku* = "finally/at last"
- *hitori* = "one person/by one's self." *Kurashi* is a noun meaning "living/existence" (from the verb *kurasu* = "live/make a living"), but it changes to *gurashi* in this combination.
- This type of sentence which ends with a noun (*kugatsu*) is a written/literary style. The phrase *yōyaku hitori-gurashi ni mo nareta* actually modifies "September."
- She is in a subway station here. The signs with circles are markers for people to form lines.

3

Narration: *Asa, mizu o nondara,*
When I had a drink of water in the morning,

- *nondara* is from the verb *nomu* ("drink"). The ending *-ra* on the past form of a verb (*nonda* in this case) makes it conditional ("if") or time-related ("when").
- small apartments such as this one frequently have only cold water. For washing, she probably heats water on the small stove by the sink. There are small, wall mounted "instantaneous" water heater (*shunkan yuwakashiki*) but it looks like she doesn't have one.

4

Narration: *itsumo yori tsumetakute,*
it was colder than usual, and

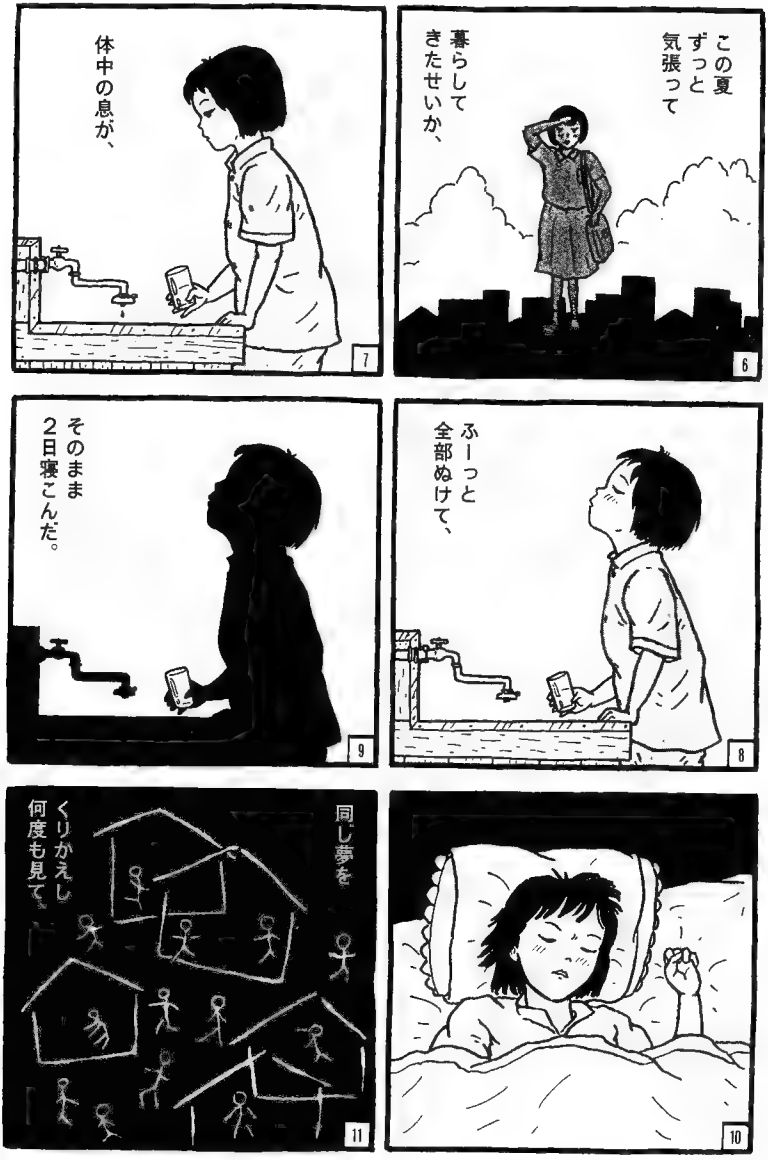
- *itsumo* can mean "always," or "usually."
- *yori* = "more than"
- *tsumetakute* is the continuing form of the adjective *tsumetai.*

5

Narration: *"Ā, aki da nā" to omotta toki ni,*
when I thought "Aah, it's autumn,"

- Here, *toki* ("time") is used to express the idea "when. . ."

© Mori Masayuki, All rights reserved
First published in Japan in 1987 by Kodansha Ltd., Tokyo
English translation rights arranged through Kodansha Ltd.


この夏
ずっと
気張って
暮らして
きたせいか、
6
体中の息が、
7
ふーっと
全部ぬけて、
8
そのまま
2日寝こんだ。
9
10
同じ夢を
くりかえし
何度も見て。
11

6

Narration: *kono natsu zutto kibatte kurashite-kita sei ka,*
maybe it was because I had been pushing myself all through the summer,

- *zutto* = "throughout/all through"
- *kibatte* is the *-te* form of the verb *kibaru*, which is written with *ki* ("spirit/mind/heart") and *haru* ("stretch/strain"). In this combination *haru* becomes *baru*. *kibaru* means "exert oneself/make an effort."
- *kita* is the plain/abrupt past of the verb *kuru* ("come"), and *kurashite* is from the verb *kurasu* ("live/make a living"). *Kita* gives the feeling that this was done continuously up until the present.
- *sei* means "result/consequences," so this correlates with "because" in the English translation.
- *ka* is the question marker, which accounts for the "maybe it was. . ." in the English.

7

Narration: *karada-jū no iki ga,*
the breath throughout my body,

- *jū* is written with the character for "center/middle/inside." As a suffix it can be read as *-jū* or *-chū*, but as *-jū* it means "throughout/entire/all over."

8

Narration: *fū tto zenbu nukete,*
all came out with a sigh, and

- *fū* is the actual sound of the breath coming out with a sigh.
- *nukete* is the *-te* form of the verb *nukeru* = "come out/fall out/be gone."

9

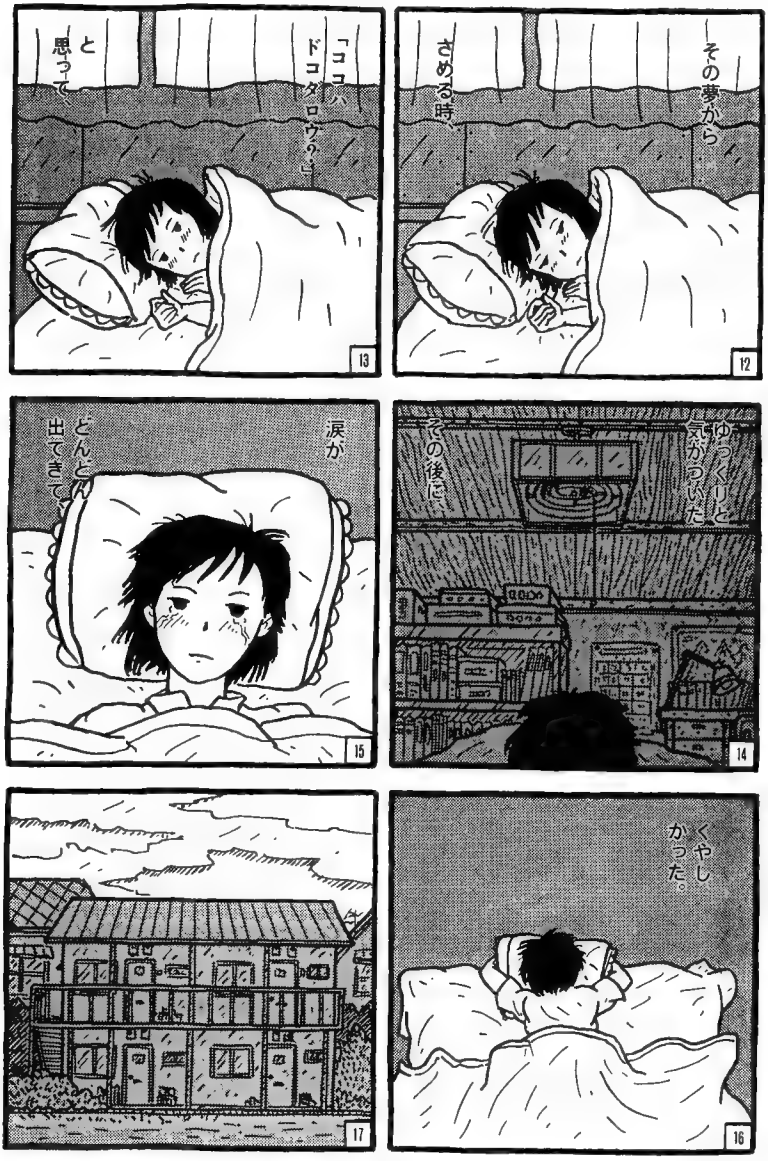
Narration: *sono mama futsuka nekonda.*
I went straight to bed and slept for two days. (PL2)

- *sono mama* means "in that state/condition," or "without any change."
- *nekonda* is the plain past form of *nekomu*, a combination of the verbs *neru* ("go to bed/sleep") and *komu*. *Komu* can mean "be crowded" when used by itself, but in combination with *neru* it gives the meaning of "stay in bed."

11

Narration: *Onaji yume o kurikaeshi nando mo mite,*
I saw the same dream over and over, and

- *kurikaeshi* = "repetition/repeat"
- *nando* means "how many times," but with the particle *mo* it means "many times/repeatedly." Thus, *kurikaeshi nando mo* is somewhat redundant, or we could say it emphasizes the fact that she saw the same dream over and over.


その夢から
さめる時、
12
「ココハドコダロウ？」
と
思って、
13
ゆっくりと
気がついた
その後に、
14
涙が
どんどん
出てきて、
15
くやしかった。
16
17

12

Narration: *sono yume kara sameru toki,*
when I awoke from that dream,

- *sameru* can mean "awaken (from sleep)," or "come out (of a dream)."
- Again, . . .*toki* ("time") is used to express "when. . ."

13

Narration: *"Koko wa doko darō?" to omotte,*
I wondered "Where am I? (Where is this?)," and

- The use of katakana gives almost the feeling of someone else's voice, or it emphasizes that she is looking at her own room as a stranger.
- *omotte* is the *-te* form of the verb *omou*, which is generally translated as "think," but sometimes has other connotations.

14

Narration: *yukkuri to ki ga tsuita sono ato ni,*
after I slowly recovered consciousness,

- *yukkuri (to)* means "slowly."
- *ki ga tsuita* is the past form of *ki ga tsuku* which means "notice/be aware (of)/realize."
- *ato* means "afterwards/later." *sono* ("that") refers to the entire sequence of waking up, wondering where she was, and regaining consciousness.

15

Narration: *namida ga don don dete kite,*
tears came welling out, and

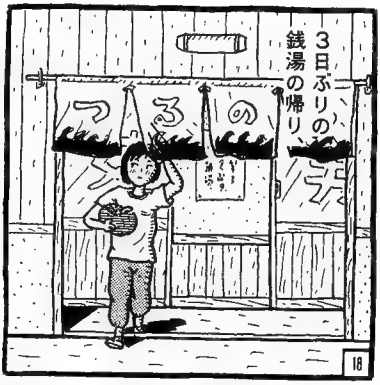
- *don don* means "rapidly/steadily/copiously."

16

Narration: *kuyashikatta.*
I felt sad/vexed. (PL2)

- *kuyashikatta* is the plain past form of the adjective *kuyashii*, which is used to express emotions such as disappointment, chagrin, or mortification.

表へ出ると、
夕暮れの町は
まぶしい秋。
19


3日ぶりの
銭湯の帰り、
18

私は
いままで
どーしても
もったいなくて
買えなかった、
パックの水を、
21

20

そして
帰った。
おわり。
23

思いきって
買って、
22

18

Narration: *Mikka-buri no sentō no kaeri,*
On my return from my first trip to the public bath in three days —

- *Mikka* = "three days." The suffix *—buri* means "(for the first time) after a period of —."
- *kaeri*, from the verb *kaeru* ("return/go back [home]"), is used as a noun here.

19

Narration: *omote e deru to, yūgure no machi wa mabushii aki.*
when I came outside, the evening town was a brilliant autumn. (PL2)

- *omote* can mean "front," but it's also used to mean simply "outside," especially in the combination *omote e deru.*
- *yūgure* = "evening," *machi* = "town."
- *mabushii* means "dazzling/brilliant."

21
22

Narration: *Watashi wa ima made dōshite mo mottainakute kaenakatta pakku no mizu o omoikitte katte,*
I splurged and bought the "pack" of water which I just had not been able to buy until now because it seemed so wasteful/extravagant, and

- *dōshite mo* = "no matter what/by any means"
- *mottainakute* is a continuing form of the adjective *mottainai* ("extravagant/wasteful"). This goes closely with the verb *kaenakatta*, the plain/abrupt past of *kaeru* ("can buy"). *kaeru* is the potential form of the verb *kau* ("buy").
- *omoikitte* has the connotation of "going all out," or doing something drastic which one would not ordinarily do. It's the *-te* form of the verb *omoikiru*, a combination of *omoi* from the verb *omou* ("think"), and *kiru* ("cut").
- *katte* is the continuing form of *kau* ("buy").

23

Narration: *soshite kaetta.*
then I went home. (PL2)

(bottom left)
owari
The End

LOST CONTINENT

By Akahiro Yamada

A Fantastic Tale That Brings
the Past Into the Present—
and Endangers the Future!

A Six-Issue
Prestige Format Mini-Series
from Eclipse International
and Studio Proteus

ECLIPSE
INTERNATIONAL

STUDIO
PROTEUS

Please send me *LOST CONTINENT* 1 2 3 4 5 6
(circle those desired) for $4.50 per issue, postpaid.
Name _____
Address _____
City _____
State_____ ZIP _____ Total Enclosed $_____

Mail coupon with check or money order (U.S. funds) to
ECLIPSE BOOKS • BOX 1099 • FORESTVILLE, CA • 95436

© 1990 Akahiro Yamada & Studio Proteus

オバタリアン OBATARIAN

by 堀田かつひこ

by **Hotta Katsuhiko**

© Hotta Katsuhiko, All rights reserved.
First published in Japan 1989 by Take Shobo, Tokyo.
English translation rights arranged through Take Shobo/Bamboo Comics.

The Title

The title of this series, *Obatarian,* was created by combining two words:

obasan • literally "aunt," but also a generic term for middle-age women

Batarian • the Japanese title of an American horror movie about a zombie-like creature (no one seems to know the original English title)

Obatarian is used as a generic term for this "type" of character, but it's also used as if it were her name (this is similar to the use of the word *obasan*).
In this series *Obatarian* is most commonly drawn as the plump character with tight curly hair, but the other two characters shown below/right also appear as *Obatarian.*

オバタリアンは他人を信じない

Obatarian wa tanin o shinjinai

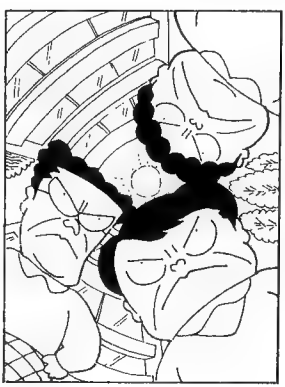
Obatarian does not trust other people

オバタリアンはすぐムキになる

Obatarian wa sugu muki ni naru

Obatarian has a quick temper

The Three Faces of Obatarian:



1

Boy: *Sayōnara Mayumi. . . Kimi o wasureru tame ni Boku wa tabi ni deru yo.*
"Good bye Mayumi. . . I'm leaving on a trip in order to forget about you. (PL2)
Sound FX: *Jiririri*
(bell ringing to signal that the doors are about to close)

2

Obatarian #1: *Koko yō! Koko kokō.*
"Here (is a place)! Here, here."
Box: *Eki-ben*
(box lunch [*bentō*] sold at train stations [*eki*])
Sound FX: *Doka doka doka*
(effect of a crowd rushing in)

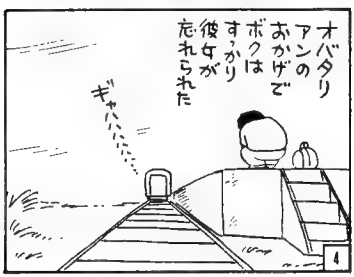
- *yo* and *koko* are elongated (to *yō* and *kokō*) because she is calling out.

3

Obatarian #1: *Son de sā, ano okusan tara. . .*
"And then, that woman. . ."
Gya ha ha hā
(Laugh)

- *son de* is *sore de* said with a slightly nasal tone.
- *tara* is a contraction of — *to ittara*, literally "when/if (you) talk about —." This is used like the particle *wa*, to indicate the subject/topic, as in "talking about —."

Obatarian #2: *Iya dā.*
"Oh no." (PL2)
Kyā!
(screaming laugh)
"Sound"FX: *Bari bari bari*
(crunching sound of eating *senbei* rice crackers)
Musha musha
(sound of eating box lunch)
Cup: *Ōzeki* (popular brand of *sake*)



4

Boy: *Obatarian no okage de, Boku wa sukkari kanojo ga wasurerareta.*
"Thanks to Obatarian, I was able to forget about her completely." (PL2)
Obatarian: *Gya ha ha ha ha ha*
(laughing as train moves away)

- *sukkari* = "completely/thoroughly"
- *wasurerareta* is the plain/abrupt past of the verb *wasurerareru* ("can forget"), which is the potential form of *wasureru* ("forget"). So, *wasurerareta* means "was able to forget."

1

Sign: *Aki no Seika-ten*
Fall Ikebana Exhibition
Spectators 1&2: *Rin to shita utsukushisa nē.*
"A neat and clean kind of beauty, isn't it." (PL2)

- *Seika* and *ikebana* are written with the same kanji, but *ikebana* usually has the *ke* written in hiragana.
- *Rin to shita* (*shita* is the past of *suru*) means "neat/sharp/clean." It's similar to *kiritto shita*.
- *utsukushisa* ("beauty") is the noun form of the adjective *utsukushii* ("beautiful").
- *nē vs. nā*: Although all of the characters in this story are using informal speech, these women use *nē* while the man in the next frame uses *nā*. Obatarian's speech is rough sometimes, but she generally uses feminine speech forms (frame 4).

2

Spectator #3: *Migoto-na dentōbi da nā.*
"A marvelous traditional beauty." (PL2)

- *dentō* = "tradition," *bi* = "beauty."

3

Spectator #1: *Fūkaku sura kanjisaseru wa.*
"It even gives a feeling of style/personality."

- *sura* = *sae*, ("even/besides")
- *kanjisaseru* ("cause to feel/give a feeling of") is the causative form of the verb *kanjiru* = "feel."
- The *wa* at the end is feminine speech.

4

Narration: *Obatarian wa fūryū ni en ga nai.*
Obatarian is a stranger to refinement. (PL2)
Obatarian: *Zōka mitai ni kirei nē.*
"It's as pretty as artificial flowers." (PL2)

- *fūryū* = "elegance/refinement."
- *en* means "relation/connection," so *en ga nai* means literally "has no relation to/connection with —."
- *mitai* = "looks like/seems like," and *—mitai ni* = "as—/like—."

The original *Kumo no Ito*

This manga is based on the story *Kumo no Ito* ("The Spider's Thread") by Akutagawa Ryūnosuke (1892 – 1927). Akutagawa is best known for his retelling of Japanese legends and historical incidents. His works include *Rashōmon* and *Yabu no Naka* ("In a Thicket"), which were used by film director Kurosawa Akira as the basis for his famous 1951 film *Rashōmon*.

In *Kumo no Ito*, a wicked man dies and goes to hell, but Buddha has mercy on him because he had committed one good deed in his life — refraining from stepping on a spider that was in his path. As a reward for this single good deed, Buddha lets down a single thread of a spider's web from heaven. The sinner grabs the thread and begins climbing up to heaven, worrying all the way because the thread seems so fragile. When he discovers that other sinners are trying to follow him up the thread, he yells at them to let go, and the thread immediately breaks, dropping them all back into hell.

In the second frame of the manga, the figures of the other sinners climbing up the thread are so "abbreviated" that they are barely recognizable as people. While this "abbreviated" style of drawing background characters is not unknown in Japanese manga, there is no recognition problem here because the story is so well known among Japanese people.

Akutagawa apparently first learned of this story when he read Fyodor Dostoevsky's *The Brothers Karamazov*. In the Russian version of the story, the sinner's good deed was giving an onion to a starving beggar, and it is a giant onion that comes down from heaven. Yet, both versions end the same way—the sinner's essential selfishness is unchanged, and the means of escape from hell disappears.

1

Narration: *Akugyō ni akugyō o kasaneta Obatarian wa yappari jigoku ni ochita no datta.*
And so, Obatarian, having accumulated evil deed upon evil deed, had fallen into Hell. (PL2)
"Sound" FX: *Suru suru*
(effect of a thread of a "spider's thread" being lowered)
Obatarian: *A! kumo no ito ga. . .*
"Ah! a spider's thread. . .!!"

- *kasaneta* is the plain/abrupt past of *kasaneru* = "pile up/accumulate."
- *yappari* is used because one might expect that an Obatarian, or one who had accumulated evil deeds, would wind up in Hell, and in fact that is what happened.
- *ochita* is the plain past of *ochiru* = "fall."
- The particle *no* is used at the end because an explanation (of the situation) is being made. *No* also makes everything that comes before it into a clause, so the ending *no datta* is like "it was that. . ."

2

Obatarian: *Yōshi, kore o nobotte tengoku e. . .*
"Okay, I'll climb up this (and go) to heaven." (PL2)
A!
"Ah!"
"Sound" FX: *Zoro zoro*
(effect of many lost souls swarming up the thread)

- *nobotte* is the *-te* (continuing) form of the verb *noboru* = "climb," so *nobotte* means *climb (the thread) and. . .*
- The verb implied at the end of this sentence is *tengoku e ikō/hairō*.

3

Obatarian: *Chotto!*
"Hey!"

- In the original story, the thief yells at the people below to get off his thread, but Obatarian yells at Buddha.

4

Obatarian: *Kireru yō na soaku-hin tsukatte-tara shōhisha dantai ni uttaeru wa yo!*
"If you're using some inferior product that breaks, I'll complain to the consumers' league." (PL2)

- *kireru* = "break/snap/be broken," *kireru yō na* means "the kind of — that would break."
- *tsukatte-(i)tara* is the conditional ending *-ra* ("if/when") added to *tsukatte-(i)ta*, from the verb *tsukau* = "use."
- *shōhisha* = "consumer," *dantai* = "group/organization."
- The *wa* at the end is feminine speech. After all, Obatarian is a woman.

カノジョのボトルが入っているとゆーので飲みに行った
第6話 自転車2人乗り
1
はい
オレは水割りなら1杯が適量だ
たん
2
3
久し振りに飲んだリザーブはやはりウマかったのでおかわりをしてしまった
おかわり
だいじょーぶ？
5
カラ
4

1

Title: *Dai Roku Wa: Jitensha Futari-Nori*
Story No. 6: Riding Double on a Bicycle

- *Futari* = "two people"
- *Nori* is from the verb *noru* = "ride"

Narration: *Kanojo no botoru ga haitte-iru to yū no de, nomi ni itta.*
My girlfriend said she had a bottle on deposit, so I/we went drinking. (PL2)

- *Kanojo* can be used as a pronoun meaning simply "her," but it's also used to mean "girlfriend." Hiroko is Kōsuke's "girlfriend," but the relationship seems a little ambiguous at times.
- *botoru ga haitte-iru* refers to the system of buying a bottle at a club and having it kept on deposit. Even though there is still a charge for the ice, mixer and *o-tsumami* snacks, this is a relatively inexpensive way to drink. *Haitte-iru* is from the verb *hairu* ("go in").
- *to yū no de* is simply a alternative way of writing *to iu no de*. The pronunciation is the same. This is something like the "folk/pop" spelling "nite" for "night."
- *nomi* is from the verb *nomu* = "drink."

2

Narration: *Ore wa mizuwari nara ippai ga tekiryō da.*
One whiskey and water is the right amount for me. (PL2)
Hiroko: *Hai*
Sound FX: *Tan*
(sound of glass being put down)

- *Ore* is a rough/informal masculine word for "I/me."
- *mizuwari* ("whiskey and water") is a combination of the words *mizu* ("water") and *wari*, from the verb *waru*, meaning "dilute/mix with."
- *nara* means "if," so *mizuwari nara* literally means "if it's whiskey and water. . ."

4

Sound FX: *Kara*
(This could be the "clink" of the ice in the glass, but *kara* also means "empty.")

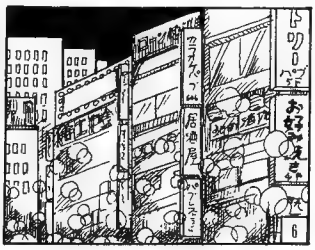
5

Narration: *Hisashiburi ni nonda Rizābu wa yahari umakatta no de, o-kawari o shite shimatta.*
The (Suntory) Reserve, which was the first I'd had in a long time, was really good so I had a refill. (PL2)
Kōsuke: *O-kawari*
"Refill" (PL2)
Hiroko: *Daijōbu?*
"(Will you be) OK?" (PL2)

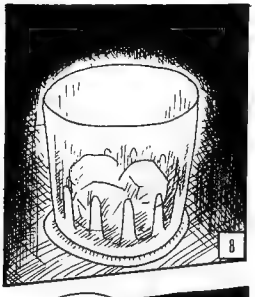
- *Hisashiburi ni* means "after a long interval/for the first time in a long time."
- *nonda* is the plain/abrupt past of the verb *nomu* ("drink"), so *Hisashiburi ni nonda Rizābu* would literally mean "The Reserve which I drank for the first time in a long time. . ."
- *umakatta* is the past form of the adjective *umai*, a rather colloquial word for "tasty/delicious." This usage has a slightly masculine touch.
- He uses the word *yahari* because his expectations, or recollection that Reserve was delicious were confirmed.
- *o-kawari* means "second helping/refill." *Kawari* is from the verb *kawaru*, meaning "replace/substitute for."
- *shite shimatta* is more emphatic than simply *shita*. It would be something like "I went and had a refill." In this case, the refill had mildly disastrous effects, so *shimatta* is appropriate.

© Maekawa Tsukasa, All rights reserved
First published in Japan in 1988 by Kodansha Ltd., Tokyo
English translation rights arranged through Kodansha Ltd.

7


6

2杯目の酔いが
まわる頃
オレは眠ってしまった
9


8

11

そろそろ
帰る？
10

送って
いくワ
12

9

Narration: *Nihai-me no yoi ga mawaru koro, ore wa nemutte shimatta.*
About the time I felt the effect of the second drink, I went to sleep. (PL2)

- *Nihai* means "two glasses/drinks," but when the suffix *-me* is added, it means "the second drink/glass."
- *yoi* ("intoxication/buzz/high") is from the verb *you*, meaning "become intoxicated/drunk/high." The verb *mawaru* means "go/come around," so *yoi ga mawaru* means "feel the effects/become intoxicated."
- Used after a verb this way, *koro* means "about/around the time. . ."
- Again, *shimatta* adds emphasis to the verb *nemuru*. In this case, *shimatta* has something of the meaning of "went completely to sleep."

10

Hiroko: *Soro soro kaeru?*
"Are you about ready to go?" (PL2)

- *soro soro* can mean "gradually/little by little," but its usage here is like "it's about time (to) . . ."

11

"Sound" FX: *Fura!*
(an unsteady or staggering effect)

- *Fura fura* is the standard effect for being unsteady or shakey, from alcohol or any other cause. It's interesting that the Hawaian hula dance is called *fura dansu* in Japanese, which somehow seems appropriate, or maybe useful as a mnemonic device.

12

Hiroko: *Okutte iku wa.*
"I'll take you home." (PL2)

- *Okutte* is the *-te* form of the verb *okuru*, which means "escort/see (someone) home." *Iku* means "go," so she is saying that she will see him home, then go (home) herself.
- The ending *wa* is strictly feminine speech. Why is it in katakana? There is nothing really special about the use of *wa* here, and the artist of this series does sometimes use katakana in a rather arbitrary manner. If we had to come up with a reason, we could say that this protective role (taking her intoxicated boyfriend home) is in a way very feminine, and Hiroko stresses the *wa* to accentuate her femininity – thus it's written in katakana.

13
あ
14
自転車なんだ
ガチャ
15
ヒュウ
あっ
へたっ
16
あたしがこぐワ
17
しっかりつかまって
18
キコキコ
19

14

Kōsuke: *A jitensha nan da.*
"Ah! (I rode the) bicycle. (PL2)

- This is a good example of the broad use of the verb *da/desu. nan* (contraction of *na no*) is used because he's explaining the situation. The sentence looks like "It's a bicycle," but he's really saying that he is traveling by bicycle. (As we find out later, the bicycle actually belongs to the student living next door to Kōsuke.)

15

Sound FX: *Gacha*
(clicking of the bicycle lock)

16

Hiroko: *A!*
Sound FX: *Heta!*
Plop
Passerby: *Hikku*
Hick

- *heta heta* is the effect of collapsing to the floor/ground.

17

Hiroko: *Atashi ga kogu wa.*
"I'll pedal."

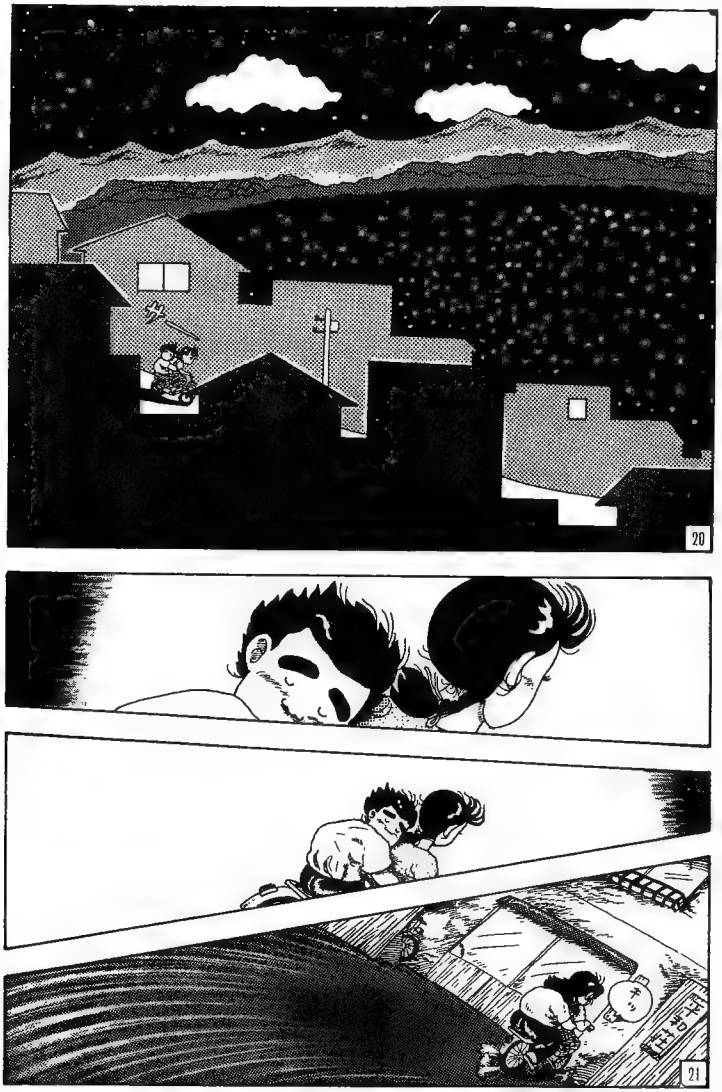
- *Atashi* is a feminine form of *watashi/watakushi.*
- The *wa* is also feminine speech.

Hiroko: *Shikkari tsukamatte*
"Hold on tight." (PL2)

- *tsukamatte* is from the verb *tsukamaru* = "hold to/hold on." *Tsukamatte kudasai* would be "Please hold on," but the *-te* form used without *kudasai* is like a gentle command.

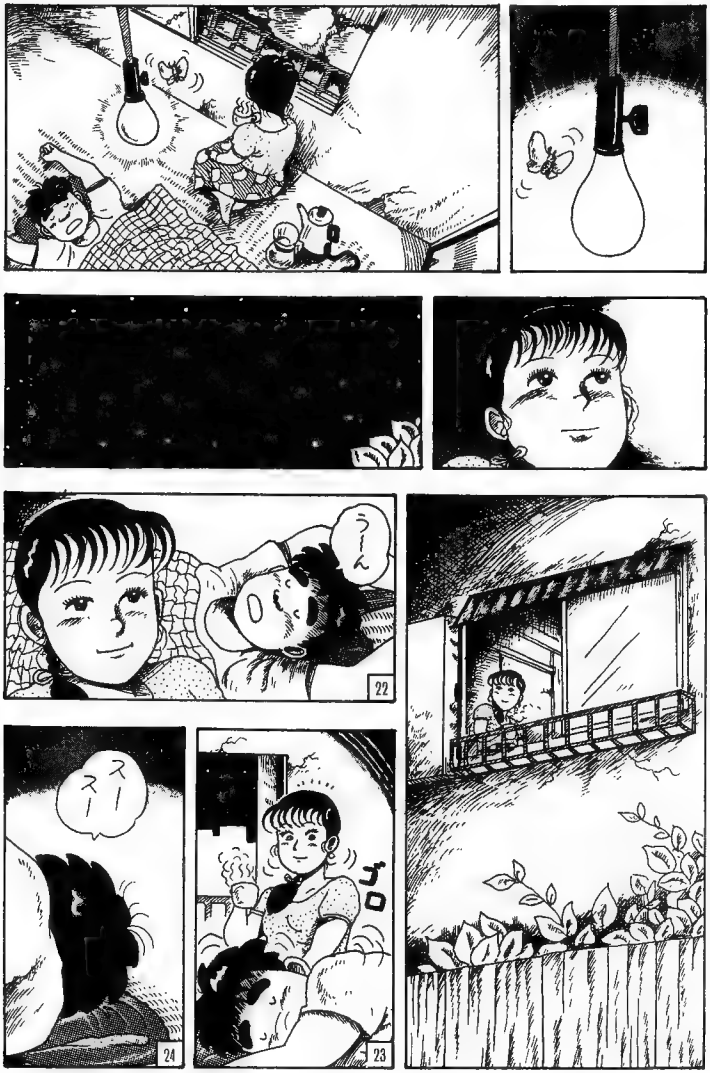
19

Sound FX: *Kiko kiko*
Creak creak (sound of the bicycle loaded down with two people)



20 **"Sound" FX**: *Sā* (a quick or smooth motion)

21 **Sound FX**: *Ki!* (**squeak** of the bicycle brakes)
Sign: *Heiwa-sō* (name of the apartments; *heiwa* = "peace")



22 **Kōsuke**: *ūn* (moaning sound)

23 **"Sound" FX**: *Goro* ("effect" of rolling over)

24 **Kōsuke**: *Sū sū* (a whistling-like breathing sound)

……
25
あっ
終電が……
26
朝目覚めると
カノジョの置き手紙が
あった それには
こう書かれていた
自転車を
借ります。
隣の学生さんに
よろしく。
ひろ子
27

26

Hiroko: *A! Shūden ga. . .*
"Ah! The last train. . ."

- *Shū* is written with the character for "end" (*owari*), and *den* is short for *densha* = "train."

27

Narration: *Asa, mezameru to kanojo no oki-tegami ga atta. Sore ni wa kō kakarete-ita.*
When I awoke in the morning, there was a note she had left. In it was written thusly (And this is what it said). (PL2)

- *mezameru* = "awaken." The particle *to* after a verb means "if/when."
- *oki* is from the verb *oku* = "place/leave behind."
- *kakarete-ita* is a form of *kakareru*, the passive of the verb *kaku* ("write"). This use of the passive form is a little unusual. A more common way of saying this would be *kō kaite atta.*

Letter: *Jitensha o karimasu. Tonari no gakusei-san ni yoroshiku. Hiroko*
"I'm borrowing the bicycle. Give my regards to the student next door." Hiroko (PL3)

- *karimasu* is the PL3 form of *kariru* = "borrow."
- Adding *-san* to *gakusei* gives a personal touch. Hiroko and the student next door are friends, at least to the extent that she feels he won't mind her borrowing "the bicycle."

- The sign on the telephone pole says *Mōningu* (Morning), a reference to the bi-weekly magazine (Comic *Mōningu*) in which this series first appeared.

Let Us Carry Your Message To Japan

Japanese Language Services, Inc.

Translators since 1984

- *Technical, legal and commercial translations*
- *Japanese typesetting and desktop publishing*
- *Japanese cultural training for American businesses*
- *Dealer for Japanese software for IBM and Mac*
- *Dealer for NEC 9801 RX system*
- *Interpreting and audiovisual productions*
- *Japanese business cards*

186 Lincoln Street, Boston, MA 02111 Tel (617) 338-2211 Fax (617) 338-4611

MacSUNRISE Script

by Wolfgang Hadamitzky and Mark Spahn

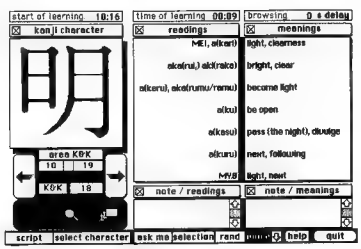
ELECTRONIC REFERENCE AND LEARNING SYSTEM FOR KANJI

FOR MACINTOSH COMPUTERS

Beginner's Version B-100, $99
hiragana, katakana, 100 kanji

Intermediate Version I-500, $249
hiragana, katakana, 500 kanji

Advanced Version A-2,000, $499
hiragana, katakana, 2,000 kanji



PACKED WITH EASY-TO-USE FEATURES

- readings, definitions, compounds
- stroke-by-stroke writing order
- sound recording of correct pronunciation
- search functions for dictionary use
- custom note-taking windows
- random browse and masking for self-testing
- print functions for posters and flashcards
- complete on-screen help

FOR CLASSROOM USE OR AT HOME

Send $3 for demo disk; the cost is fully applicable to your purchase of any version of *MacSUNRISE Script*. Upgrade credits throughout 1990. Ask about site licensing and multiple user plans. Version A-2000 ready in Fall 1990. Requires Mac Plus, SE, or II and family. HyperCard release 1.2.1 or higher. Memory Usage: B-100, 3mb; I-500, 13mb; A-2000, 50mb.

contact Stone Bridge Press, P.O. Box 8208, Berkeley, CA 94707 ♦ fax 415-524-8711

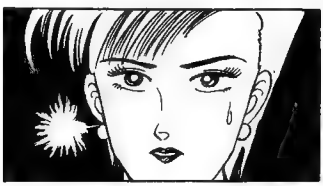
トップはオレだ!!
Toppu wa Ore da!!
I'm Number One!!

© Torii Kazuyoshi, All rights reserved
First published in Japan 1989 by Shogakukan., Tokyo.
English translation rights arranged through
Shogakukan/Viz Communications.

by **Torii Kazuyoshi**

This series, which originally appeared in *Big Comic Superior*, by Shogakukan, is centered around Hikono-san, a young automobile salesman who is determined to be the top salesman in Japan.

His rival is the woman Asada-san, the current top salesperson at their company, who has recently been promoted to *kachō* ("section chief"), beating out a male co-worker.



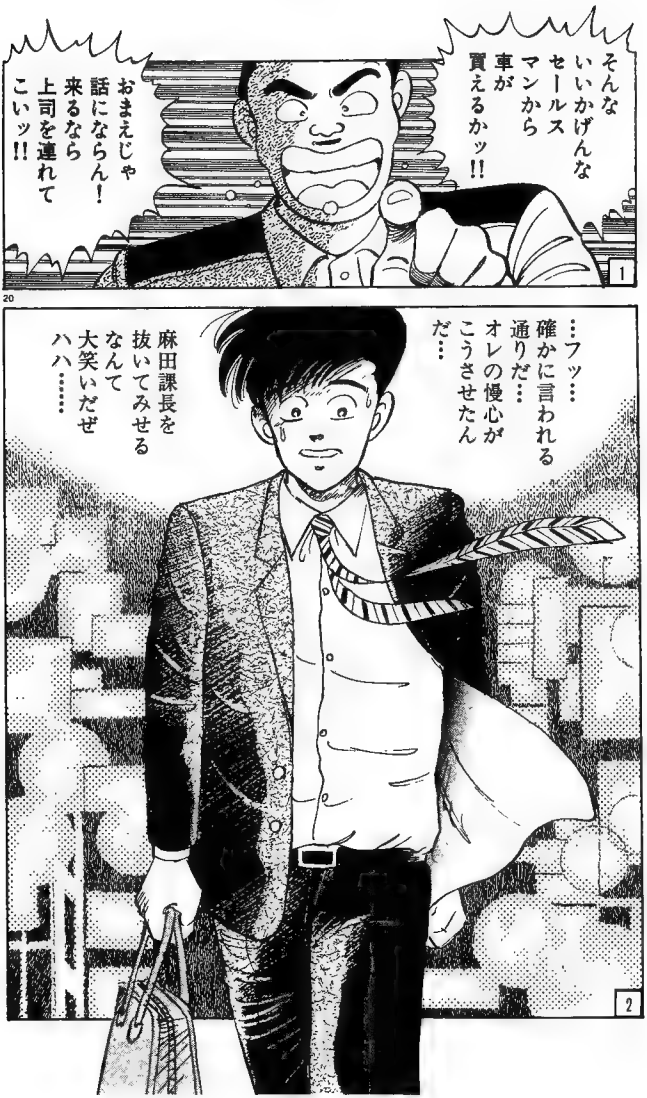
She is slightly older, but there is definitely an attraction between these two. They became rivals at the party held to celebrate her promotion. Hikono felt that Asada was not sensitive to the feelings of the man who was passed over for the promotion (Inuzuka). As is commonly the case after Japanese parties and celebrations, Asada and her group held a *nijikai* ("second stage meeting/gathering") after the main party. Hikono was invited, but declined, saying that he had a previous engagement to go drinking with Inuzuka. This alone created animosity between the two, but later Hikono challenges Asada, swearing to outdo her in sales.

In this story, Hikono-san is trying to make a sale to a taxi company. The president of the taxi company, Kanematsu-san, is a self-made, entrepreneurial type who seems to enjoy taunting Hikono.

Hikono (off frame): *Fukanō desu . . .*
"It's impossible (to sell at that price) . . .

Kanematsu: *Ku ku . . .*
(chuckling sound)

Perhaps out of respect for Hikono's persistence, (or perhaps because he senses that he might get a good deal) Kanematsu does not dismiss him completely, but demands that Hikono bring along a superior who is more familiar with price negotiations. Hikono asks the branch manager to go with him, but the manager insists that Hikono go with Asada.


そんな
いいかげんな
セールス
マンから
車が
買えるかッ!!
おまえじゃ
話にならん!
来るなら
上司を連れて
こいッ!!
1
20
…フッ…
確かに言われる
通りだ…
オレの慢心が
こうさせたん
だ…
麻田課長を
抜いてみせる
なんて
大笑いだぜ
ハハ……
2

1

Kanematsu: *Sonna iikagen-na sērusuman kara kuruma ga kaeru ka!!*
"How could I buy a car from such a half-baked salesman?" (PL2)
Omae ja hanashi ni naran! Kuru nara jōshi o tsurete koi!!
"You're out of the question! If you're going to come here, bring your boss with you!!" (PL2-1)

- In a positive sense, *iikagen-na* can mean "moderate/temperate," but in this usage it means "half-baked/unconvincing/perfunctory."
- *kaeru* = "can buy." It's the potential form of the verb *kau* = "buy."
- *Omae* in this usage is a condescending term for "you."
- *naran* = *naranai*, the plain/abrubt form of the verb *naru* = "become/result in." *Hanashi ni naranai* means that something is so preposterous that it's not even worth talking about.
- *jōshi* = "one's superior/higher-up"
- *tsurete* is the *-te* form of the verb *tsureru* = "take/bring with one," and *koi* is the abrupt command form of the verb *kuru* ("come").

2

Hikono: *Fu! . . . Tashika ni iwareru tōri da. . . Ore no manshin ga kō saseta n da. . .*
"Phew! It's just like he said. . . My pride caused this. . ."
Asada-kachō o nuite miseru nante ōwarai da ze. Ha ha. . .
"The idea of outstripping Asada-kachō was a big joke. Ha ha. . ." (PL2)

- *iwareru* is the passive form of the verb *iu* = "say," so *iwareru tōri* means "as it was said."
- *Ore* is a rough/informal word for "I/me" used only by males.
- *saseta* is the plain/abrupt past of *saseru*, the causative form of the verb *suru*. *Kō* means "this way," so *kō saseta* means "caused (it) to be this way."
- *kachō* = "section chief." Titles can be used with a person's name (Asada) instead of *-san*.
- *nuite* is the *-te* form of the verb *nuku* which can mean "pull out/pick out/remove," but in this case means "move ahead of/surpass/outdistance." The verb *miseru* ("show") is added because he wanted to show everyone that he beat out his rival.
- *nante* gives the feeling "the very idea of (outstripping Asada-kachō)."
- *ōwarai* is a combination of *ō* ("big") and *warai* ("laugh").
- The ending *ze*, added for emphasis, is rough/abrupt masculine speech.

話はよくわかった。
じゃあ所長に御一緒して頂けるんですかッ!?
所長室
いや、麻田課長と行けッ!
ええッ…麻田課長とですか!?
なんだその顔は…麻田課長じゃ不服か?
い…いや、その…
3
4
5
6
7

3

Sign: *Shochōshitsu*
Branch Manager's Office

- This is a fairly large sales company with several business or sales offices called *eigyōsho* (literally "business/sales place"). The person in charge of this *eigyōsho* is the *shochō*. The ending *shitsu* means "room/office."
- The ending *chō* means "person in charge of/head of." For example, Asada-kachō is the head of a section, or *ka*. The president of a company is called *shachō*.

4

Manager: *Hanashi wa yoku wakatta.*
"I understand your story." (PL2)
Hikono: *Jā, Shochō ni go-issho shite itadakeru n desu ka!?*
"Then, can I have you come with me!? (PL4-3)

- As a boss/superior, the branch manager is using PL2 to Hikono's more polite speech.
- Notice that Hikono is addressing the branch manager by his title (*shochō*), rather than calling him "you."
- *issho* means "together," and *issho suru* means "go (together) with." Hikono has added the honorific prefix *go-*.
- *itadakeru* is the potential form of the verb *itadaku* = "receive (a favor from a superior)/have (a superior do something for you"), so it means "can have. . ./receive. . .".

5

Manager: *Iya, Asada-kachō to ike!*
"No, go with Asada-kachō!" (PL2)

- *ike* is the abrupt command form of the verb *iku* = "go."

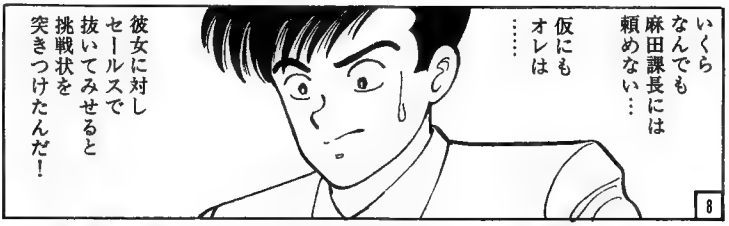
6

Hikono: *Ē! . . . Asada-kachō to desu ka!?*
"Huh! . . . with Asada-kachō!?" (PL3)

7

Manager: *Nan da, sono kao wa. . . Asada-kachō ja fufuku ka?*
"What's with that face? . . . Have you got some complaint about Asada-kachō?" (PL2)
Hikono: *I. . . iya, sono. . .*
"N. . . no, that. . .

- *Nan da, sono kao wa. . .* is an example of "inverted syntax," that is, the usual order would be *Sono kao wa nan da*, but the manager comes out with *Nan da* first, to express his displeasure, then adds the reason – the expression on Hikono's face.
- *ja* is a contraction of *de wa*.
- Ending a question with a noun (*fufuku* = "complaint/dissatisfaction") and *ka* is rather abrupt speech.


いくらなんでも麻田課長には頼めない…
仮にもオレは……
彼女に対しセールスで抜いてみせると挑戦状を突きつけたんだ！
8

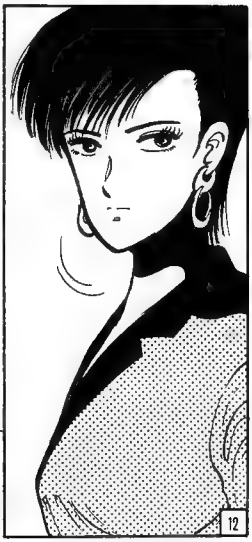
麻田課長…!!
11

言いそびれるともう二度と言えなくなるぞ…！
10

…でもこの場合そんなことは…
9

6

お願いします!!金虎タクシーまで一緒に行って下さいッ!!
13


12

8

Hikono: *Ikura nan de mo, Asada-kacho ni wa tanomenai. . . Kari ni mo ore wa. . .*
"No matter what, I just can't ask Asada-kachō. . . Even if I . . . (PL2)
Kanojo ni taishi sērusu de nuite miseru to chōsenjō o tsukitsuketa n da.
"I challenged her, saying that I would outstrip her in sales." (PL2)

- *tanomenai* is the plain/abrupt negative of the verb *tanomeru* ("can ask/request"), which is the potential form of the verb *tanomu* ("ask/request").
- *kari* means "temporary/hypothetical/tentative." *Kari ni* means "supposing that/assuming that," and *kari ni mo* means "even assuming that/even if."
- *taishi* is a form of *taisuru* which means "facing/towards."
- *tsukitsuketa* is the plain/abrupt past of *tsukitsukeru*, a combination of the verbs *tsuku* ("thrust/push upon"), and *tsukeru* ("attach to").
- *chōsenjō* literally means "letter of challenge," but the expression *chōsenjō o tsukitsukeru* can be used figuratively, even when the challenge is verbal (as it was in this story).

9

Hikono: *Demo, kono baai sonna koto wa. . .*
"But in this situation, (I can't think about) something like that. . .

10

Hikono: *Iisobireru to mō ni-do to ienaku naru zo!*
"If I don't say it now, I won't be able to say it again." (PL2)

- The verb *sobireru* is used in conjunction with other verbs to mean "fail to. . ." Here, it is combined with *ii* from the verb *iu* = "say."
- *ni-do* = "two times," but *ni-do to* with a negative means "never again."
- *ienaku* is from the verb *ienai* ("can not say"). *Naru* means "become/develop," so *ienaku naru* means something like "It will develop into a situation in which I will not be able to say it (again)."

11

Hikono: *Asada-kachō!!*

13

Hikono: *O-negai shimasu!! Kanetora Takushī made issho ni itte kudasai!!*
"Please!! Please go with me to Kanetora Taxi!!" (PL3)

- Since *kudasai* gives the meaning of "please," the *O-negai shimasu* here carries its literal meaning of "I am going to make a request/I ask of you."

私に…？
14
僕としては
所長に頼ん
だんです
けど…
所長が
どうしても
麻田課長と
行けって…
15
ふうん…
それで？
客が
どうしても
上司を連れて
来いってこと
で…その…
16
あ、
そう…
17
クルリ
18
ヘッ…あっさり
断わられ
たか…
やっぱり
頼まなきゃ
よかった…
19
20

14

Asada: *Watashi ni. . .?*
"(Are you asking) me?"

15

Hikono: *Boku to shite wa Shochō ni tanonda n desu kedo. . .*
"For my part, I asked the Branch Manager, but. . .
Shochō ga dōshite mo Asada-kachō to ike tte. . .
"he insisted that I go with you. . . (PL3 – but quoting *shochō*'s PL2)

- *dōshite mo* = "no matter what/in spite of everything"
- *ike* is the abrupt command form of the verb *iku* = "go." Hikono uses this form because he is simply reporting what the branch manager said.
- *tte* is used to report what someone else said – *Asada-kachō to ike tte* = "(he said) to go with Asada-kachō."

16

Asada: *Fūn. . . Sore de?*
"Hmmph. . . So? (PL2)
Hikono: *Kyaku ga doshite mo jōshi o tsurete koi tte koto de. . . sono. . .*
"The customer insists that I bring a higher up. . . that. . ."

- *tte koto de* on the end is like "the situation is that. . ."

17

Asada: *A, sō. . .*
"Oh, really. . .

18

"Sound" FX: *Kururi*
(effect of turning or spinning around quickly)

19

Hikono: *He! Assari kotowarareta ka. . . Yappari tanomanakya yokatta.*
"Hah! Turned down just like that. . . Just like I thought, I shouldn't have asked."
(PL2)

- *Assari* means "lightly/easily/summarily."
- *kotowarareta* is the plain/abrupt past form of *kotowareru*, the passive form of the verb *kotowaru* = "refuse/turn down."
- He uses *yappari* because he thinks his initial fear that she would refuse has been confirmed.
- *tanomanakya* is a contraction of *tanomanakereba*, from the verb *tanomu* ("ask/request").
- *yokatta* is the plain/abrupt past of *ii* = "good," so *tanomanakya yokatta* literally means "It would have been better if I hadn't asked."

何してるのよ？
21
金虎タクシーへ行くんでしょッ!?
22
23
運転はあなたしてよ。
ポイ
24
上着を早く着てきなさい。
ポカ…ン
—それで金虎タクシーは脈はあるの？
…ハイ、あります。
26

21

Asada: *Nani shite-ru no yo?*
"What are you doing?" (PL2)

- This use of *no* to indicate a question is probably more common among females, but it couldn't be considered strictly feminine speech. The particle *yo*, added for emphasis, shows she is impatient. In English this might be accomplished by stressing "what" and/or "doing."
- Since she is Hikono's superior, she uses a less "polite" style of speech to him than he does to her, but she still uses some feminine touches.

22

Asada: *Kanetora Takushī e iku n desho!?*
"We're going to Kanetora Taxi, aren't we!?"

24

Asada: *Unten wa anata shite yo.*
"You do the driving." (PL2)
"Sound" FX: *Poi*
(effect of tossing something nonchalantly)

- *Unten* = "driving," *unten suru* = "(to) drive." The conventional, PL3 way of asking someone to drive would be *unten shite kudasai.* Dropping *kudasai* is common in informal speech, but adding *yo* makes this almost like a command.

25

Asada: *Uwagi o hayaku kite kinasai.*
"Hurry up and go put on your coat." (PL2)
"Sound" FX: *Pokān*
(a blank/dumbstruck/absent-minded effect)

- *kite* is from the verb *kiru* = "wear/put on." *Kinasai* is a command form of the verb *kuru* = "come," but has more of the tone of a teacher or mother telling a child to do something. A male superior might well use the more abrupt command form, *koi.*
- This use of *–te kinasai* is like the English "go (do . . .)"

26

Asada: *Sore de, Kanetora Takushī wa myaku wa aru no?*
"So, is there any hope (a pulse) at Kanetora Taxi?" (PL2)
Hikono: *Hai, arimasu.*
"Yes, there is." (PL3)

- *myaku* means "pulse," but it's also used to mean "hope/possibility."

タクシー
285 1745
……ふうん ここね…
バムッ
27
こんにちは 東京ワールド です!!
28
ありゃ? また来やがった…
29
なんだ、女を連れて来たのか?
ポッ
どうも 初めまして。
30
だ…誰が女を連れて来いと言った!
どうして上司を連れて来んのだッ!?
31

27

Asada: *Fūn, koko ne. . .*
"Hmm, so this is the place, is it. . ." (PL2)
Sound FX: *Bamu!*
(**Slam** of the car door)

28

Hikono: *Konnichi wa. Tōkyō Wārudo desu!!*
"Hello. It's Tokyo World!!" (PL3)

29

Kanematsu: *Arya? Mata kiyagatta. . .*
"Huh? He's back. . ." (PL1)

- *Arya* is a corrupted form of *are*, a word used to express surprise.
- *kiyagatta* is a derogatory form of *kita*, the plain/abrupt form of the verb *kuru* = "come." To make this derogatory/insulting form, simply add *yagaru* to the root of a verb (in this case *ki-* → *kiyagaru*).

30

Kanematsu: *Nan da, onna o tsurete kita no ka?*
"What's this, you brought a woman with you?" (PL2)
"Sound" FX: *Po!*
(blushing effect; cf. *potto akaku naru*)
Asada: *Dōmo, hajimemashite.*
"How do you do." (PL3)

- *onna* is rather abrupt here, and might be translated as "broad." *Josei* or *josei no kata* would be more polite.
- *tsurete* is the *-te* form of the verb *tsureru* = "bring along," and *kita* is the plain/abrupt past of the verb *kuru* = "come."

31

Kanematsu: *Da. . . dare ga onna o tsurete koi to itta!*
"Wh. . .who said to bring a woman along?" (PL2)
Dōshite jōshi o tsurete kon no da!?
"Why didn't you bring your boss with you?" (PL2)

- *koi* is the abrupt command form of the verb *kuru* = "come," so *tsurete koi* would literally mean "come and bring with you."
- *Dōshite* = "why"
- *kon* = *konai*. Shortening *-nai* to *-n* is done mostly by males.

スッ
32
麻田と申します、ヨロシク。
にこっ
33
なにッか…課長!?
女で課長なのか!?
34
まーまー座んなさい。
ムカ
35
いや〜大したモンだ女で課長、しかも美人ときてる。
おホメを頂きありがとうございます。
36
女に「長」が付くとめずらしがる…まだまだいるのねこーゆー男…
37
あのーよろしかったらつまらない物ですがどうぞ。
へ?
38

32

FX: *Su!*
(a smooth, quick effect)

33

Asada: *Asada to mōshimasu, yoroshiku.*
"My name is Asada, pleased to meet you."
FX: *Niko*
(smile)

34

Kanematsu: *Nani! Ka. . . kachō!? Onna de kachō na no ka!?*
"What? Se. . . section chief!? A woman and a section chief!?" (PL2)

35

Kanematsu: *Mā mā, suwannasai*
"Well, well, sit down." (PL2)
FX: *Muka*
(effect of Hikono's disgust at Kanematsu's preferential treatment of Asada; cf. *muka muka*)

- *suwannasai* is a contraction of *suwarinasai*, a gentle command form of *suwaru* = "sit."

36

Kanematsu: *Iyā, taishita mon da. Onna de kachō, shikamo bijin to kite-ru.*
"Well now, that's really something. A woman and a kachō, and a beauty to boot." (PL2)
Asada: *O-home o itadaki, arigatō gozaimasu.*
"Thank you very much for the compliment." (PL4)

- *iyā* is often used to introduce a remark of surprise.
- *taishita* = "great/grand," and *mon* is a contraction of *mono* = "thing/fact."
- *shikamo* = "furthermore/what's more"
- *bijin* is written with the characters for "beautiful person," but it's used to refer to women.
- *O-home* is from the verb *homeru* = "praise/pay a compliment."
- *itadaki* is a continuing form of the verb *itadaku* (humble word for "receive").

37

Asada: (thinking) *Onna ni "chō" ga tsuku to mezurashigaru. . . Mada mada iru no ne, kō yū otoko.*
"Acting like it's strange for a woman to have a 'chō' title. . . So they are still around, this kind of man. (PL2)

- The ending *chō* means "head of," for example *kachō* is head of a section (*ka*), and *shachō* is the president, or head of a company (*kaisha*).
- The verb *garu* is added to adjectives to mean "act as if something is ..." In this case, it's added to *mezurashii* ("strange/unusual").

38

Asada: *Anō, yoroshikattara, tsumaranai mono desu ga, dōzo.*
"Uhh, if you'd like, it's really a trivial thing (gift), but please (accept it). (PL3)
Kanematsu: *He?*
"Huh?"

- The ending *-ra* can be added to the past form of an adjective to mean "if it is . . ." In this case, it's added to the past form of *yoroshii*, which means "good/acceptable," and is used when asking for the approval of a superior or customer.
- Notice that *dōzo* is used to mean "please" in the sense of offering something rather than asking for something.

レモン…？
39
タクシーの運転手さんって朝までお仕事でお疲れでしょ？
どうしてもビタミンCが不可欠ですよね。
40
さすが女は気がきくねえ～
41
でもなんか悪いなア。
実を言うとパチンコでとったんですの。
42
43
14
えぇッ？あんたもパチンコやんのかい？
誠意
気分転換にはもってこいですわッ！
44
意外だなァあんたを見た時はお高く気どったとっつきにくい女だなと思ったけど…
ヘエ～～～
ホントのハナシ
45

39

Kanematsu: *Remon. . .?*
"Lemons. . .?"

40

Asada: *Takushī no untenshu-san tte asa made o-shigoto de o-tsukare desho?*
"(Your) taxi drivers get tired from working until morning, don't they?" (PL3)
Dōshite mo bitamin C ga fukaketsu desu yo ne.
"In any case (no matter what), vitamin C is indispensible to them, isn't it." (PL3)

- Putting *-san* on *untenshu* ("drivers") gives a polite, or personal touch.
- *tte* is used like the particle *wa* here – to indicate the subject.
- The *o-* on *o-shigoto* has a feminine touch, but *o-tsukare* would be natural for a man or woman in this case.
- *fukaketsu* = "indispensible/absolutely necessary."

42

Kanematsu: *Sasuga onna wa ki ga kiku nē. Demo, nanka warui nā.*
"It's just like a woman to be considerate isn't it. But, it somehow seems wrong." (PL2)
Asada: *Jitsu o iu to, pachinko de totta n desu no.*
"To tell the truth, I won them at pachinko." (PL3)

- *sasuga (ni)* means "as would be expected," in a positive sense.
- *nanka* = "somehow." *Warui* literally means "bad," → "it's bad/wrong/I'm sorry for you to go to such trouble." Thus, he is indirectly thanking her, something like saying "You really shouldn't have."
- *desu no* is feminine speech.

43

(Hikono looks shocked because he knows that Asada doesn't really play pachinko – she's making this up to get Kanematsu to feel comfortable about accepting the gift. She's also assuming [correctly, it turns out] that Kanematsu likes pachinko.)

44

Kanematsu: *Ē? Anta mo pachinko yan no kai?*
"Huh? You play pachinko too?" (PL2)
Asada: *Kibun tenkan ni motte koi desu wa!*
"It's just right for a change of pace!" (PL3)

- *Anta = anata; yan no = yaru no. kai* is an informal way to indicate a question. It's not as abrupt as simply ending with *ka.*
- *Motte koi* literally means "bring it here," but it's used to mean "just the thing/just right."

45

Kanematsu: *Igai da nā. Anta o mita toki wa o-takaku, kidotta, tottsuki-nikui onna da na to omotta kedo. . . Hē. [Honto no hanashi.]*
"That's a surprise. When I saw you, I thought you were a haughty, affected, hard-to-approach woman. . . Hmmh. [That's the truth.]

- *o-takaku* is written with the kanji for "high." The *o-* prefix is a sarcastic touch.
- *tottsuki* means "beginning/start/onset," and so *tottsuki-nikui* means "difficult to approach/inaccessible." This comes from the verb *tottsuku.*

セールスでなかなか車が売れない時など——
面白くなくてついついパチンコを……
わかる
やっぱ大変なんだセールスも…うん。
わかる
……
46
47
48

オレもパチンコは大好きなんだけどなかなか時間がなくて……
ホントのハナシ
くわっかっかっ
でしょうね、社長サンはほんとお忙しそうですもの！
49

15

それに社長さんは拝見しただけでもバイタリティのかたまりって感じですわあ。
いまでも週に10回はOK!!
くわっかっかっか
ホントのハナシ
んまーパワフルですこと！
50
51
52

46

Asada: *Sērusu de naka naka kuruma ga urenai toki nado — omoshirokunakute, tsui tsui pachinko o. . .*
"In sales, when the cars just aren't selling — I get bored/frustrated and I wind up playing pachinko."

- *urenai* is the plain/abrupt negative of *ureru*, which is the potential form of the verb *uru* ("sell"). As shown in this example, the item being sold (*kuruma*) becomes the subject.
- *nado* ("and so forth/et cetera") is used in a rather colloquial way here. This is somewhat similar to the use of "like" in English — "like when cars just aren't selling."
- She leaves off the verb at the end (*pachinko o . . .*). This is fairly common when the range of possible verbs is limited.

47

Kanematsu: *[Wakaru, wakaru] Yappa taihen nan da, sērusu mo. . . un.*
"[I know, I know] Sales is really tough too. . . yeah." (PL2)

- *yappa* = *yappari* = *yahari* ("really/after all")
- This is an example of inverted syntax – the "un-inverted order" would be *sērusu mo taihen nan da*. He uses the particle *mo* ("also") because his taxi business is tough too.

49

Kanematsu: *Ore mo pachinko wa dai-suki nan dakedo, naka naka jikan ga nakute. . . Honto no hanashi.*
"I'm crazy about pachinko too, but I don't seem to have time. . . That's the truth.
Kuwa ka ka
(laugh **Nyuk nyuk nyuk**)
Asada: *Deshō ne, shachō-san wa honto o-isogashisō desu mono!*
"I guess not, you seem like you really are busy!" (PL3)

- He addresses her as *anta (anata)*, but she uses his title (with *-san*) like "you." It might seem overly familiar for her to use *anata*.
- The ending *-sō* means "seems like/looks like -." *Isogashisō* means "looks/seems busy." The *o-* is a polite touch.
- *desu mono* is feminine speech.

50

Asada: *Sore ni, shachō-san wa haiken shita dake demo baitaritī no katamari tte kanji desu wā.*
"And, just looking at you, you seem like a hunk of vitality." (PL3)

- *haiken suru* is a humble way of saying *miru* ("look").
- *baitaritī* = "vitality," *katamari* = "lump/mass/hunk."
- *tte kanji* = *to iu kanji*
- The *wa* on the end is definitely feminine speech, and elongating this to *wā* gives this sentence something of a flirtatious air (as we can see from his reaction in the next frame).

51

Kanematsu: *Ima demo shū ni jukkai wa ōkē!! Kuwa ka ka ka [Honto no hanashi].*
"Even now, ten times a week is no problem!! Nyuk nyuk nyuk [That's the truth.]

52

Asada: *Nmā, pawafuru desu koto!*
"My, how powerful!" (PL3)

- In elongating the *ma* sound, the consonant sound is held also, and this is expressed by putting the *n* on the front.
- *desu koto* is feminine speech.

まー
その気に
なれば
日に3回
だって…
ぐわー
かっかっかっ
安全運転
53
会社を
ここまで
ご立派に
されたのも
その
頑張りで
……
あせって
る…
54
うくん、
あの頃は
死ぬほど
辛かった
…いや
ホントの
ハナシ…
しんみり
55
この
金松虎次郎
…今の
この会社を
設立するまで
中学出てから
遊びもせず
仕事一筋…
ぐっ
56
ええッ?
じゃあ
社長サンは
一代で
このタクシー
会社を!?
57
16
まー
今じゃ
なんとか
営業所
四か所…
58
社長サン、
是非とも、
お話を
聞かせて
下さい。
一体
どうすれば
成功する
のかを
……
59

53

Kanematsu: *Mā, sono ki ni nareba, hi ni sankai datte. . . Guwa ka ka ka.*
"Well, if I feel like it, even three times a day. . . Nyuk nyuk nyuk. (PL2)

- *nareba* is the conditional ("if. . .") form of the verb *naru* ("become/develop"). *Sono ki* could be thought of as meaning "that feeling/mood," so *sono ki ni naru* literally means "if I develop that feeling" = "if I feel like it."
- *datte* is used here like *demo* ("even").

54

Asada: *Kaisha o koko made go-rippa ni sareta no mo sono ganbari de. . .*
"(It must have been) that tenacity that built up such a splendid business." (PL3)
FX: *Pu!*
(a stifled chuckle ??)
Hikono: (thinking) *Asette-ru*
"She's squirming"

- *rippa* = "splendid/superb," and *rippa ni suru* means "make (into something) splendid/superb." *Sareta*, the passive form of *suru* is used here as an honorific form.
- *ganbari* is the noun form of the verb *ganbaru* = "be tenacious/persist/endure."
- She has omitted the final verb, which could have been . . .*sono ganbari de wa nai deshō ka*.

55

Kanematsu: *Ūn, ano koro wa shinu hodo tsurakatta. . . Iya, honto no hanashi. . .*
"Yeah, back then it was so tough it almost did me in. . . No, really. . ." (PL2)
FX: *Shinmiri*
(a sad/sorrowful effect; cf. *shinmiri suru*)

- *ano koro* = "that period/time"
- *tsurakatta* is the past of *tsurai* = "tough/difficult." *Hodo* = "degree/extent," *shinu* = "die," and *shinu hodo* = "to the extent that one would die."

56

Kanematsu: *Kono Kanematsu Torajirō. . . Ima no, kono kaisha o setsuritsu suru made, chūgaku dete kara asobi mo sezu, shigoto hitosuji. . .*
"I, Kanematsu Torajirō. . . until I established this present company, I did nothing but work, without playing around, from the time I finished middle school." (PL2)
FX: *Gu!*
(effect of squeezing his fist)

- *Kono* ("this") used this way corresponds to "I,. . ." or "You. . ." in English.
- *sezu* is a negative continuing form of the verb *suru*, so *asobi mo sezu* is like *asobi mo shinaide* ("not/without playing around").
- *hitosuji* means "a single (straight) line," so *shigoto hitosuji* means "nothing but work/business."

57

Asada: *Ē? Jā, shachō-san wa ichi-dai de kono takushī gaisha o!?*
"Huh? Then, you (built up) this taxi company in one generation?"

- *ichi-dai* = "one generation"
- *kaisha* ("company") usually becomes *gaisha* when combined with a modifier such as *takushī*.
- Again, she omits the final verb, which could have been *tsukuriageta (no desu ka)*.

(continued next page)

ラ
ラ
ラ
ペチャクチャ
60
レモンといい
パチンコといい、
客の懐に入る
素早さ…
さすが巧い
…！
61
しかも
聞きたくもない
他人の自慢話を
積極的に聞く
なんて…
62
まるで
だだっ子が
一生懸命話すのを
やさしく聞いて
あげている
母親のように…
63
当然相手は
気分の悪いはずが
ない…
17
この時オレは
麻田玲子という
トップセールスマンの
ほんの一端だろうけど
本質を
かい間見た気がした
……
64
金虎タ
65

(continued from preceeding page)

58 59

Kanematsu: *Mā, ima ja nan to ka eigyōsho yon-ka-sho. . .*
"Well, anyway we now have four branches. . .

Asada: *Shachō-san, zehi tomo o-hanashi o kikasete kudasai.*
"Mr. Kanematsu, by all means please tell me (let me hear) your story." (PL3)
Ittai dō sureba seikō suru no ka o. . .
"What in the world does (a person) do to succeed?"

- *nan to ka* = "somehow/one way or another"
- *ka-sho* is used to count the number of places/locations.
- *kikasete* is the *-te* form of *kikaseru*, the causative form of the verb *kiku* ("hear/listen"). So, *kikasete kudasai* literally means "please cause me to hear" → "tell me."
- *sureba* is the conditional ("if/when") form of the verb *suru*, so *dō sureba* literally means "if you do what."
- There is no final verb on the second part of her sentence because she is clarifying the word *o-hanashi* from the first part.

60

FX: *Pera pera pecha kucha*
(effect of chattering away/running his mouth)

61

Hikono: *Remon to ii, pachinko to ii, kyaku no futokoro ni hairu subayasa. . . sasuga umai.*
"The lemons, pachinko, the speed in getting close to the customer. . . she really is skillful." (PL2)

- *(Remon to) ii* is the continuing form of the verb *iu* = "talk about/say." The usage *A to ii, B to ii*, however, has more of the meaning "Both in A and in B . . ."
- *futokoro* means "bosom/breast/pocket," so *futokoro ni hairu* means "get close to."
- *subayasa* ("speed") is the noun form of the adjective *subayai* ("quick/agile"). The *-bayai* in *subayai* is the familiar *hayai* ("fast/early"). *su-* is written with the kanji for "essence/origin."
- He uses the word *sasuga* because her performance was worthy of her reputation.

62

Hikono: *Shikamo kikitaku mo nai tanin no jiman-banashi o sekkyoku-teki ni kiku nante. . .*
"Furthermore, enthusiastically listening to someone's bragging that she doesn't want to hear at all. . . (PL2)

- *kikitaku mo nai* is an exaggerated form of *kikitakunai*, the negative of *kikitai* ("want to hear"), from the verb *kiku* ("hear/listen to"). Putting the *mo* in makes it something like "doesn't even want to hear."
- *jiman* = "pride," and *banashi* is a combining form of *hanashi* ("story/talk"), so *jiman-banashi* means "bragging/tooting one's own horn."
- *nante* gives the feeling of "the very idea of. . ."

63

Hikono: Maru de dadakko ga isshōkenmei hanasu no o yasashiku kiite agete-iru haha-oya no yō ni . . .
"Just like a mother gently listening to a spoiled child talking away. . .
Tōzen aite wa kibun no warui hazu ga nai. . .
"Of course there is no way the other person would feel unpleasant. . . (PL2)

- *dadakko* = "a spoiled child"
- The particle *no* after a verb (*hanasu*) makes it into a noun ("talking").
- *kiite* is from the verb *kiku* ("hear/listen"). The verb *ageru* ("give/do for") is added because the mother is doing the child a favor by listening.

(continued next page)

ほんとに今日はお忙しいところよいお話を聞かせて頂きありがとうございました。
66
いや〜、今日は久しぶりによく喋ったよ。
68
なんだ、もう帰るんか?
いつまでもお邪魔するワケには…
67
行くわよ彦野クン。
あ…あの〜課長ォ……
69
仕事の話をしてくれなきゃ困るよう!
70
あ、それから社長サン。
おー、なんだ?
71

(continued from preceeding page)

64

Hikono: *Kono toki ore wa Asada Reiko to iu toppu sērusuman no hon no ittan darō kedo, honshitsu o kaimamita ki ga shita.*
"At this time, I felt that, although it was probably only a small fragment, I had caught a glimpse of the top salesperson, Asada Reiko's true nature." (PL2)

- *Asada Reiko to iu toppu sērusuman* = literally "the top salesman(person) called Asada Reiko."
- *hon no ittan* = "just a small fragment" • *honshitsu* = "true nature/essence"
- *kaimamita* is the plain/abrupt past of *kaimamiru*, meaning "catch a glimpse of." *Miru* is the familiar verb for "see." *kai* can be written with the kanji for "fence/hedge," and *ma* is "interval/space," so *kaimamiru* is like catching a glimpse of something through a fence.
- *. . .ki ga shita* is the past of *. . .ki ga suru*, meaning "have a feeling that. . ."

66

Asada: *Honto ni kyō wa o-isogashii tokoro, yoi o-hanashi o kikasete itadaki, arigatō gozaimashita.*
"Thank you so much for letting us hear this nice story when you were so busy today." (PL4)

- *tokoro* can mean a physical "place," but it's used here to refer to a time; *o-isogashii tokoro* = "when you are so busy." Although women might be more inclined to add the honorific prefix *o-* to words like *isogashii*, this is not necessarily feminine speech. The *o-* also makes it very clear that she means "when you are so busy."
- Likewise, adding the *o-* to *hanashi* is a polite touch that a man or woman might make.

67

Kanematsu: *Nan da, mō kaeru n ka?*
"What? You're leaving already?" (PL2)
Asada: *Itsu made mo o-jama suru wake ni wa. . .*
"We can't intrude on you forever." (PL3)

- *n ka* is a contraction of *no ka*.
- *wake* means "situation/circumstance," but the phrase *. . .wake ni wa ikimasen* (literally "can not go into a situation of. . ." → simply "can not. . .") is such a standard phrase that she can omit the verb (*ikimasen") with no loss of clarity.*

68

Kanematsu: *Iyā, kyō wa hisashiburi ni yoku shabetta yo.*
"Well, today for the first time in a long time I did a lot of talking." (PL2)

- *hisashiburi ni* = "after a long time/for the first time in a while"

69

Asada: *Iku wa yo, Hikono-kun.*
We're going, Hikono. (PL2)
Hikono: *A. . . anō, Kachō. . .*
"U. . . uh, Kachō. . .

- The *wa* is feminine speech.

70

Hikono: (thinking) *Shigoto no hanashi o shite kurenakya komaru yō!*
"You've got to talk to him about business!" (PL2)

- *kurenakya* is a contraction of *kurenakereba*. This is a form of the verb *kureru*, an informal equivalent of *kudasaru*. *-nakereba* forms can frequently be translated as "unless . . ."
- *komaru* means "be troubled/have a problem," so he's literally saying "If you don't talk about business, it will be a problem/I'll be troubled."

(continued next page)

これからは我社の彦野が度々お邪魔すると思いますがどうぞヨロシクお願いします。
ポン
か、課長…
72
おー！あんたもたまには顔を見せろや。
来るなと言ってもお邪魔しますわ！
食事おごるで…ちゃって
73
スッ
74
19
おー、又来いよッ！
じゃあ社長サン頭張って下さい。
ぎゅう
75
いいなあ若いの…美人と一緒に仕事が出来て。
あ、ドーモ。
76

(continued from preceeding page)

71

Asada: *A, sore kara Shachō-san*
"Ah, then one more thing, Mr. Kanematsu
Kanematsu: *Ō, nan da?*
"Oh, what's that?

72

Asada: *Kore kara wa uchi no Hikono ga tabi tabi o-jama suru to omoimasu ga, dōzo yoroshiku o-negai shimasu.*
"From now on, I think our Hikono will be calling on (disturbing) you frequently, but please give him your best consideration." (PL3)
Sound FX: *Pon*
(sound of her slapping him on the shoulder)
Hikono: *Ka, Kachō. . .*

- The reading *uchi* (used to refer to one's own company, group, or family) is given for the characters that would normally be read *wa ga sha* ("our company").
- *o-jama suru* literally means "disturb/intrude on," but it's the common word for "call on."

73

Kanematsu: *Ō! Anta mo tama ni wa kao o misero ya.*
"Oh! You show your face occasionally too, now." (PL2)
Shokuji ogoru de. . . chatte
"I'll treat you to a meal. . . I tell you
Asada: *Kuru na to itte mo o-jama shimasu wa!*
"I'd come even if yo told me not to!" (PL3)

- *misero* is the abrupt command form of the verb *miseru* ("show").
- The ending *ya* is somewhat like *yo* but is a little rougher and is used only by males.
- *. . .chatte* on the end is an abbreviated form of *. . .nante itchatte. Itchatte* is itself a contraction of *itte shimatte*, an emphatic form of *itte* ("saying") from the verb *iu* ("say"). By using this form he acknowledges that he is bold to "come out and say" such a thing.
- *kuru na* is an abrupt negative command ("do not come").

74

FX: *Su!*
(a smooth, quick effect)

75

Kanematsu: *Ō, mata koi yo!*
"Oh, come again, now!" (PL2)
FX: *Gyū*
(effect of squeezing her hand)
Asada: *Jā, Shachō-san, ganbatte kudasai.*
"Well then, Mr. Kanematsu, stick with it." (PL3)

- She calls him *shachō-san* (Mr. company president), but in English, she would probably use his name here.

76

Kanematsu: *Ii nā, wakai no. . . bijin to issho ni shigoto ga dekite.*
"It's nice, isn't it, young man. . . being able to work with a beautiful woman." (PL2)
Hikono: *A, dōmo.*
"Ah, really."

- *no* after the adjective *wakai* makes it into a noun (literally, "young one").
- *dōmo* is used as the prefix to many expressions, so it can be used as it is here, as a general, all-purpose response when you really don't know what to say.

……課長ッ！
どうして仕事の話をしてくれなかったんですか？
77
せっかく相手が気分よくしてチャンスでしたのに…
78
フッ…彦野クンなら当然気づいたと思ったけどナ……
79
20
金虎社長が気分よくしてたからやめたのよ。
80
81
82

77

Hikono: *Kachō! Dōshite shigoto no hanashi o shite kurenakatta n desu ka?*
"Kachō! Why didn't you talk to him about business?" (PL3)

- *kurenakatta* is the plain/abrupt past form of *kureru*, an informal equivalent of *kudasaru* ("give/do for someone"). The implication of *kureru* is that he expected her to do him the favor of talking about business.

78

Hikono: *Sekkaku aite ga kibun yoku shite-te, chansu deshita no ni. . .*
"Just when he was in a good mood, and it was our chance. . . (PL3)

- *sekkaku* indicates that Kanematsu's being in a good mood was a special, long-awaited event.
- *aite* is "the other party," or one's partner in a mutual activity, such as conversation or negotiations.
- *kibun* = "mood," and *kibun yoku shite-iru* means "be in a good mood." *shite-(i)te* is the continuing form — "in a good mood, and. . ."
- *chansu* is the English word "chance."

79

Asada: *Fu!. . . Hikono-kun nara tōzen kizuita to omotta kedo na. . .*
"Hmph!. . . I thought (someone like) you would have naturally noticed, but. . ." (PL2)

- *nara* = "if/in case." She is using his name like "you," so *Hikono-kun nara* means "if it were you," or "someone like you."
- *kizuita* is the plain/abrupt past form of *kizuku* = "notice/become aware of."

80

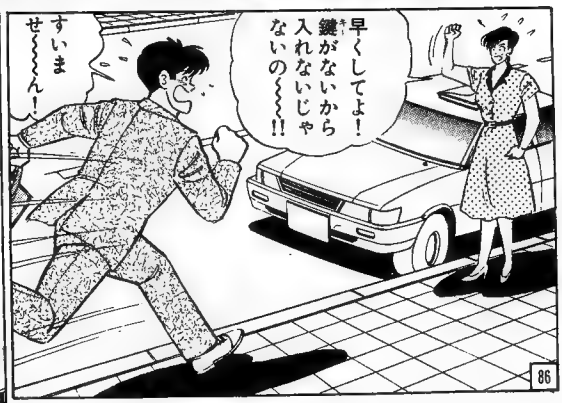
Asada: *Kanetora Shachō ga kibun yoku shite-ta kara yameta no yo.*
"I quit because the president was in a good mood." (PL2)

- She refers to the president using the name of the company (*Kanetora*), instead of his personal name (*Kanematsu*).

言われる通り…
気分よくさせておいて
その直後に
仕事の話をすれば
それまでの会話は
いかにも仕事がらみの
お世辞にとられる…
――逆に
気分よくさせておいて
スッと引き上げれば
客に心地よい印象を
残せるってことか……！
83

やっぱり麻田玲子は
すげえや！
オレなんかまだまだ
ヒヨッコ、いやタマゴ
だぜ…
84

だからこそ
麻田玲子に
勝ちたい!!
コラー帰るぞ
85


早くしてよ！
鍵がないから
入れないじゃ
ないの～～～!!
すいま
せ～～～ん！
86

次の日……
87

83

Hikono: *Iwareru tōri. . .*
"It's just like she says. . .
Kibun yoku sasete oite, sono chokugo ni shigoto no hanashi o sureba,
"If you put him in a good mood and then immediately afterwards talk about business,
sore made no kaiwa wa ikanimo shigoto garami no o-seji ni torareru.
"the conversation up until then would be taken as nothing more than business-related soft soap. (PL2)
Gyaku ni, kibun yoku sasete oite, sutto hikiagereba,
"On the other hand, if you put him in a good mood, then make a clean exit,
kyaku ni kokochi yoi inshō o nokoseru tte koto ka. . .
"you can leave the customer with a pleasant feeling. . ." (PL2)

84

Hikono: *Yappari Asada Reiko wa sugē ya!*
"Asada Reiko is really something!"
Ore nanka mada mada hiyokko, iya tamago da ze. . .
"Someone like me is still a fledgling/hatchling, no, an egg. . . (PL2-1)

- *sugē* is a rough slang version of *sugoi*. Likewise, *ya* is a rough, masculine way of adding emphasis.
- *nanka* means "such as/and so on," so *Ore nanka* means "someone like me." Remember that *Ore* is a rough/informal masculine word for "I/me."
- The particle *ze* is also a rough way of adding emphasis.

85

Hikono: *Da kara koso Asada Reiko ni kachitai!!*
"Which is exactly why I want to beat out Asada Reiko." (PL2)
Asada: *Korā, kaeru zo.*
"Hey, I'm leaving!" (PL2-1)

- *Kora* is a word which might be used by a parent scolding a child, or a policeman calling out to someone doing something wrong.
- *zo*, added for emphasis, is rough-sounding and typically used by males. She would seem to be using it in a semi-facetious manner.

86

Asada: *Hayaku shite yo! Kī ga nai kara hairenai ja nai nō!!*
"Hurry up! I don't have a key, so I can't get in!!" (PL2)
Hikono: *Suimasen!*
"Sorry!" (PL2)

- *Hayaku shite* is really a request form (the *kudasai* has been dropped), but with *yo*, it takes on the tone of a mild command.
- *hairenai* is the negative potential form of *hairu* ("get in/enter").
- The *ja nai (no)* at the end is like "isn't it that. . ." i.e. she expects agreement.
- *Sumimasen* frequently comes out as *suimasen.*

87

Narration: *Tsugi no hi. . .*
The next day. . .

金虎タクシー
乗務員募集
88
よお～～し！
あのタクシーを
全部我社の車に
してやるぞ!!
89

22

こんちは～～！
東京ワールド南の
彦野ですッ!!
90

88

Sign: (on fence)*Jōmuin Boshū*
Drivers Wanted

- *Jōmuin* is written with the characters for "ride - duty - staff," so it can refer to, for example, all of the crew members on an airplane. In the case of taxis, however, it could only mean "drivers."

89

Hikono: *Yōshi! Ano takushī o zenbu uchi no kuruma ni shite yaru zo!!*
"OK! I'm gonna make all those taxis our cars." (PL2-1)

- Again, the reading *uchi* is shown by the kanji for *wa ga sha* ("our company").

90

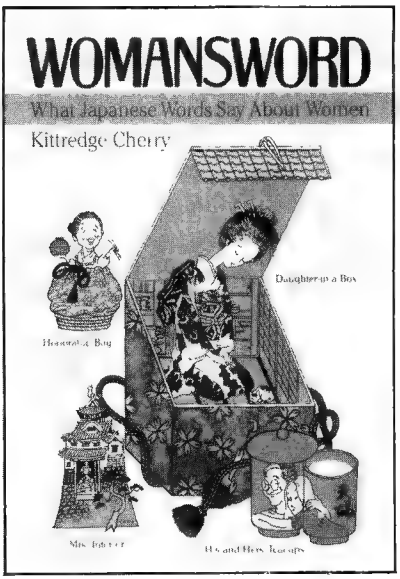
Hikono: *Konnichi wa! Tōkyō Wārudo Minami no Hikono desu!!*
"Hello! I'm Hikono from Tokyo World South!!" (PL3)

(continued from page 7)

After you have run out of night school classes to take, you can continue studying on your own with one of the dozens of intermediate-level sets of textbooks and tapes. At this stage it would not be out of line to ask your Japanese colleagues for occasional help in interpreting a particularly difficult reading passage or dialogue. It would be unfair to expect thorough tutoring or a detailed grammatical analysis from untrained native speakers, but they would probably be willing to give you a rough English translation of a puzzling sentence or two.

Finally, you should not hesitate to develop friendly relations with your co-workers in English. After they have come to know and like you as a person, they may be willing to indulge your desire to practice speaking Japanese. After all, your priority should be learning Japanese in order to communicate with Japanese people, not using Japanese people as mere tools for language learning.

Karen Sandness
Advising Editor



WOMANSWORD

What Japanese Words Say About Women

by Kittredge Cherry
Kodansha International, Ltd., 1987, Tokyo.
151 pages, $13.95 (paperback)

Reviewed by
Susan Walker

If you enjoy reading etymologies, are a feminist and/or a student of the Japanese language, by all means plunge into *Womansword* for an afternoon of gathering trivia about Japanese, and perhaps some insight into the traditions of the people who use it. Although this is not a textbook, it does provide some in-depth understanding of aspects of the culture that created the language

Kittredge Cherry lived in Japan for several years and wrote a column about Japanese words that relate to women's lives and expriences for a Tokyo feminist journal. She has collected these descriptions into a book of essays about how various Japanese words and phrases reflect women's existence. *Womansword* includes seven chapters which encompass seven aspects of women's lives: female identity, from childhood to wedding, married life, motherhood, work outside the home, sexuality, and aging. Within each chapter, phrase entries are listed in romanized Japanese, with an English translation and the proper Chinese character or *kana* for writing the word in Japanese.

Most of the words and phrases she has collected refer to women, and are used by both sexes. Some, however, have been coined by women themselves to describe their own experience, such as the woman's phrase *sōdai gomi* (giant garbage), used to refer to retired husbands.

Some of the situations described in the book are changing, while the words which allude to them remain in the language. For instance, the innocent "daughter-in-a-box" *(hako iri musume)* who grew up sheltered and protected from the outside world was looked up to and admired in traditional Japan, but few modern Japanese women would want to lead such a life.

Some of the words in this book reflect the social restrictions or expectations which affect Japanese women. A woman who has not married by her mid-twenties is called a Christmas cake*(kurisumasu kēki)* because no one wants her after the twenty-fifth.

Other words and phrases evoke the spirit and solidarity of Japanese women, who are accustomed to depending on each other much more than their Western counterparts. The traditional *obi-iwai* feast, in which older women present a hand-decorated maternity sash *(iwata obi)* to a young woman pregnant with her first child, celebrates the women's strong support of each other.

The title can be read two ways as *Woman's Word*:, a woman's way of looking at words, or *WomanSword*— cutting to the heart of cultural assumptions. However you choose to interpret the title, it remains an insightful look at Japanese language and culture.

JAPAN-AMERICA INSTITUTE

High Quality Translations
Technical • Legal
Japanese Language School

6267 Oakwood Circle, Norcross GA 30093
Tel. (404) 448-5755 Fax (404) 448-6649
Ken Williams, President

MOKE enables anyone with an IBM PC or compatible computer, a hard drive, and a graphics monitor to enter Japanese. Japanese is entered via romaji. MOKE can input hiragana, katakana, kanji, and Ascii. Japanese can be printed on Postscript printers, HP LaserJet II, and 9, 24-pin Epson compatible dot matrix printers.

Send $49.95 and $5.00 for shipping and handling (outside the US and Canada add $5 US per copy)

Please check one format : _____ 5-1/4 (360k)
_____ 3-1/2 (720k)

Send check or money order to :
KiCompWare
Attn : J. J.
1812 North Erb St.
Appleton, WI 54911

MANGA
MASTERPIECES

NAUSICAÄ OF THE VALLEY OF WIND
Story & Art by Hayao Miyazaki
Four volumes 138-154 pages
$13.95 USA/$18.95 CAN
Volume One, Two, & Three
ON SALE NOW!
Volume Four shipping in June

LUM•URUSEI YATSURA
Story & Art by Rumiko Takahashi
Two complete volumes
194-214 pages
$14.95 USA/$19.95 CAN
BOTH VOLUMES ON SALE NOW

MAI THE PSYCHIC GIRL
Story by Kazuya Kudo
Art by Ryoichi Ikegami
Four volumes 266-288 pages
$16.95 USA/$24.25 CAN
ALL VOLUMES ON SALE NOW

GREY
Story & Art by Yoshihisa Tagami
Two complete volumes
294-298 pages
$16.95 USA/$24.25 CAN
BOTH VOLUMES ON SALE NOW

VIZ COMICS™

VIZ GRAPHIC NOVELS

VIZ COMICS SUBSCRIPTION SERVICE

Due to popular demand, Viz is finally offering a subscription service for our titles. Back issues are also available in limited quantities.

HOW TO ORDER

- Subscription price to our comic books is the total of the cover prices of the issues you want to receive. You can order any number of issues in any combination.
- Back issues are available at cover price.
- Payment in US$ only.
- Viz will pay postage costs.
- Fill out your check or money order payable to: VIZ COMICS SUBSCRIPTION DEPT.
- Send your payment and subscription/back issue requests to: **VIZ COMICS**
  Subscription Dept.
  1565 Cliff Rd., Ste. 3-450
  St. Paul, MN 55122

CURRENT COMICS AVAILABLE BY SUBSCRIPTION		
CRYING FREEMAN PART TWO	#1	$3.50
	#2	$3.50
(Aug 90 till Apr. 91)	#3	$3.75
	#4	$3.75
	#5	$3.50
	#6	$3.75
	#7	$3.50
	#8	$3.75
	#9	$3.75
COBRA	#1	$2.95
(Feb 90 till Jan. 91)	#2	$2.95
	#3	$2.95
	#4	$2.95
	#5	$2.95
	#6	$2.95
	#7	$3.25
	#8	$3.25
	#9	$3.25
	#10	$3.25
	#11	$3.25
	#12	$3.25
HOROBI PART ONE	#1	$3.75
(Mar. 90 till Oct. 91)	#2	$3.75
	#3	$3.75
	#4	$3.75
	#5	$3.75
	#6	$3.75
	#7	$3.75
	#8	$3.75
2001 NIGHTS	#1	$3.75
(Jul. 90 till Apr. 91)	#2	$3.95
	#3	$3.95
	#4	$3.75
	#5	$3.75
	#6	$3.95
	#7	$3.95
	#8	$3.75
	#9	$3.75
	#10	$3.75
GRAPHIC NOVELS		
LUM GN	Vol 1	$14.95
	Vol 2	$14.95
NAUSICAA GN	Vol 1	$13.95
	Vol 2	$13.95
	Vol 3	$13.95
	Vol 4	$13.95
GREY GN	Vol. 1	$16.95
	Vol 2	$16.95
MAI GN	Vol 1	$16.95
	Vol. 2	$16.95
	Vol. 3	$16.95
	Vol. 4	$16.95
KAMUI: THE ISLAND OF SUGARU	Vol. 1	$16.95
	Vol. 2	$16.95
PINEAPPLE ARMY GN		$16.95
CRYING FREEMAN: PORTRAIT OF A KILLER	Vol 1	$16.95
	Vol. 2	$16.95
Vol 1 (Oct ship) Vol 2 (Dec ship)		

AVAILABLE BACK ISSUES LIST		
CRYING FREEMAN PART ONE	#1	$3.50
	#2	$3.50
	#3	$3.50
	#4	$3.50
	#5	$3.50
	#6	$3.50
	#7	$3.50
	#8	$3.50
GREY	#1	$2.95
	#2	sold out
	#3	$2.95
	#4	$2.95
	#5	$2.95
	#6	$2.95
	#7	$3.25
	#8	$3.25
	#9	$3.25
LUM	#1	$2.95
	#2	sold out
	#3	$2.95
	#4	$2.95
	#5	$3.25
	#6	$2.95
	#7	$3.25
	#8	$2.95
FIRE TRIPPER		$3.25
LAUGHING TARGET		$3.50
NAUSICAA PART ONE	#1	$2.50
	#2	sold out
	#3	$2.50
	#4	$2.50
	#5	$2.50
	#6	$2.95
	#7	$2.95
NAUSICAA PART TWO	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$3.25
FIST OF THE NORTH STAR	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$2.95
	#5	$3.25
	#6	$2.95
	#7	$2.95
	#8	$2.95
BAOH	#1	$2.95
	#2	$2.95
	#3	$2.95
	#4	$2.95
	#5	$2.95
	#6	$2.95
	#7	$2.95
	#8	$2.95
SPECTRUM EDITIONS		
SHION: BLADE OF THE MINSTREL		$9.95
(Sep. ship)		
HOTEL HARBOUR VIEW		$9.95
(Oct ship)		

Frederik L. Schodt's

MANGA! MANGA!

THE WORLD OF JAPANESE COMICS

"Buy this book. Read it"

--Comics Buyer's Guide--

"Schodt is a debonair and erudite guide through this steamy jungle, and seems to have survived years of immersion in Japanese comics with most of his brains intact."

--Mainichi Daily News--

©1975 Fujio Akatsuka

Paperback: $14.95.

ISBN 0-87011-7521-1

260 pp., 8 in color. 204 illustrations. 7 1/4 " X 10 1/8"

KODANSHA INTERNATIONAL

Distributed by Farrar, Straus, and Giroux

114 Fifth Avenue, New York, Ny 10011

To order by telephone (American Express, Visa, Mastercard) call toll free 1-800-631-8571 (N.J. Residents 1-201-933-9292)

Also available through Kinokuniya Bookstores

Although not comprehensive, this is a list of some of the vocabulary from this issue of Mangajin.

秋	*aki*	autumn
悪行	*akugyō*	evil/wrong doing
あっさり	*assari*	lightly/easily
場合	*baai*	situation/case
美人	*bijin*	beautiful woman
ビタミン	*bitamin*	vitamin
大丈夫	*daijōbu*	being fine/alright
だめ	*dame*	no good/won't do
営業	*eigyō*	sales
不服	*fufuku*	complaint
不可欠	*fukaketsu*	indispensible/necessary
風格	*fūkaku*	style/personality
風流	*fūryū*	refinement
頑張る	*gambaru*	be tenacious/persistent
業務	*gyōmu*	duties/operations
拝見する	*haiken suru*	look at (humble)
話	*hanashi*	story/speech
久し振り	*hisashiburi*	long time/a while
本当	*hontō*	real/really
息	*iki*	breath
一緒	*issho*	together
糸	*ito*	thread
いつも	*itsumo*	always/usually
地獄	*jigoku*	hell
自慢	*jiman*	pride
自転車	*jitensha*	bicycle
上司	*jōshi*	superior/boss
課長	*kachō*	section chief
帰る	*kaeru*	go home/return
顔	*kao*	face
体	*karada*	body
借りる	*kariru*	borrow
重ねる	*kasaneru*	pile up/accumulate
かたまり	*katamari*	lump/mass
気張る	*kibaru*	make an effort/strain
講座	*kōza*	lecture/class
くも	*kumo*	spider
くりかえし	*kurikaeshi*	repetition/repeat
くやしい	*kuyashii*	vexing/disappointing
慣れる	*nareru*	get accustomed to
涙	*namida*	tear(s)
眠る	*nemuru*	go to sleep
上る	*noboru*	climb
乗る	*noru*	ride
抜く	*nuku*	outdo/surpass
眩しい	*mabushii*	brilliant/dazzling
回る	*mawaru*	to go/come around
珍しい	*mezurashii*	strange/unusual
勿体ない	*mottainai*	extravagant
脈	*myaku*	pulse/(hope)
思い切る	*omoikiru*	go all out
思う	*omou*	think/feel
同じ	*onaji*	same
パック	*pakku*	paper container
立派	*rippa*	splendidly/superbly
さめる	*sameru*	to awaken from
さすが	*sasuga*	just as expected
銭湯	*sentō*	public bath
成功する	*seikō suru*	be successful
セールスマン	*sērusman*	salesman
仕事	*shigoto*	work/one's job
しかも	*shikamo*	moreover
室	*shitsu*	room/office
所長	*shochō*	branch manager
終電	*shūden*	last train
すっかり	*sukkari*	completely
座わる	*suwaru*	sit
旅	*tabi*	trip/journey
他人	*tanin*	stranger
頼む	*tanomu*	ask/request
足りる	*tariru*	be sufficient
天国	*tengoku*	heaven
都会	*tokai*	city/metropolis
隣	*tonari*	next door/next (to)
とっつき	*tottsuki*	beginning/onset
当然	*tōzen*	of course
使う	*tsukau*	use/utilize
捕まる	*tsukamaru*	hold to/hold on
つまらない	*tsumaranai*	trivial
詰める	*tsumeru*	to stuff/pack into
冷たい	*tsumetai*	cold (to touch)
面い	*tsurai*	tough/difficult
受付け	*uketsuke*	receptionist
運転	*unten*	driving
売る	*uru*	sell
悪い	*warui*	bad
忘れる	*wasureru*	forget
やっぱり	*yappari*	after all
ようやく	*yōyaku*	finally/at last
夕暮れ	*yugure*	evening
夢	*yume*	dream
全部	*zenbu*	all/everything
ずっと	*zutto*	throughout/all through

- **Foreigners in Japan:** What's it like being a foreigner in Japan? How do Japanese people perceive foreigners? Manga give us some interesting perspectives. (Nov.)

- **Coming in 1991:** Mangajin will be featuring some of the manga already popular in the US — *Lum, Dr. Slump, Kamui Den, etc.*

- **More Manga:** More *O.L. Shinkaron* ("Evolution of the Office Lady") by Akizuki Risu; more *Obatarian*, the middle-aged terror, by Hotta Kazuhiko; more *Michael*; return of *Tanaka-kun;* and many more manga.

- **What You Want to See:** We will be adding features and columns to

Don't miss an issue!
Subscribe to MANGAJIN now,
and get a Mangajin commemorative T-shirt for (only) $5.00

This T-shirt, featuring the cover of Vol. 1, No. 1, is available only to subscribers, and only for a limited time. 6-color design on 50/50 blend shirt; some shrinkage, so if in doubt, order larger size.

___ Send me one year (10 issues) of MANGAJIN and a MANGAJIN T-shirt (S • M • L • XL) all for only **$35**
___ Forget the T-shirt, but send me one year (10 issues) of MANGAJIN for **$30.**

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

(T-shirt offer and this subscription rate valid only in U.S.)

PAYMENT ENCLOSED $ _____ (check or money order)

MANGAJIN, P.O. Box 49543, Atlanta, GA 30359

In Japan: MANGAJIN is available in Japan through:
世界出版研究センター
東京都港区南青山 2-18-9
Tel. 03-479-4434, Fax 03-479-4436
Subscriptions: ¥9,000 / Single copies ¥1,030

LEAVING A SYMPHONY UNFINISHED SHOULD BE UP TO THE COMPOSER. NOT YOUR TAPE.

Schubert had a pretty good reason for not completing music. He died.

But abrupt endings while taping CDs are not so excusable. Which is why Maxell now offers 100-minute cassettes designed specifically for digital sources. With superior frequency response and noise reduction, they actually rival CDs in sound quality. And with an extra ten minutes of recording time, they do the same in sound quantity.

Instead of being frustrated by the shortcomings of other tapes, try our new XLII 100 and XLII-S 100. And you may never have to settle for Vivaldi's "Three-And-A-Half Seasons" again.

maxell®

© 1989 Maxell Corporation of America, 22-08 Route 208, Fairlawn, N.J. 07410

© 1990 The Coca-Cola Company. "Coca-Cola" and the Dynamic Ribbon device are trademarks of The Coca-Cola Company.